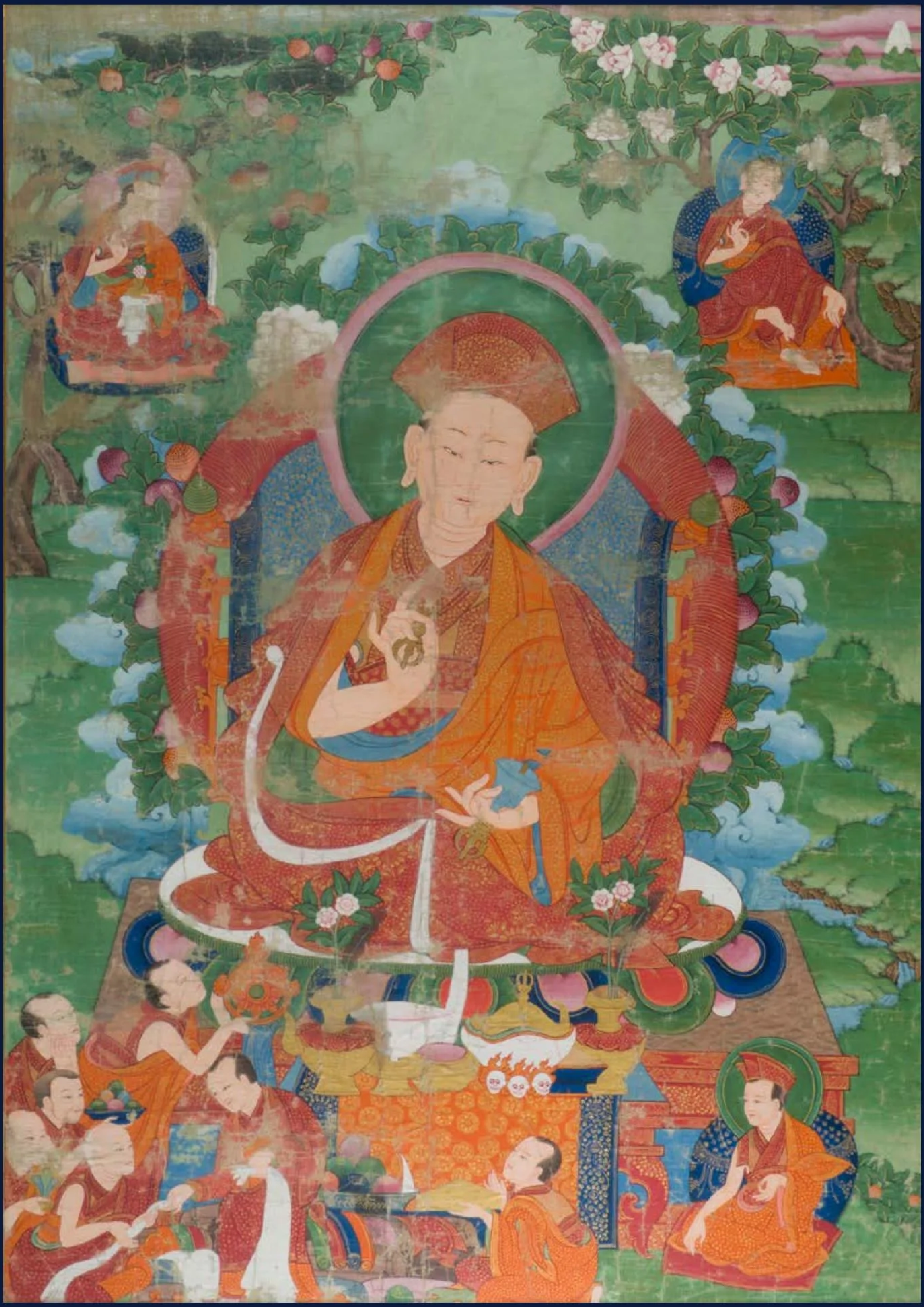
ASIAN ART & ANTIQUITIES

Auction 152
4 December 2025



hargesheimer
KUNSTAUKTIONEN DÜSSELDORF

AUKTION 152 | AUCTION 152

ASIATISCHE KUNST | ANTIKE KUNST

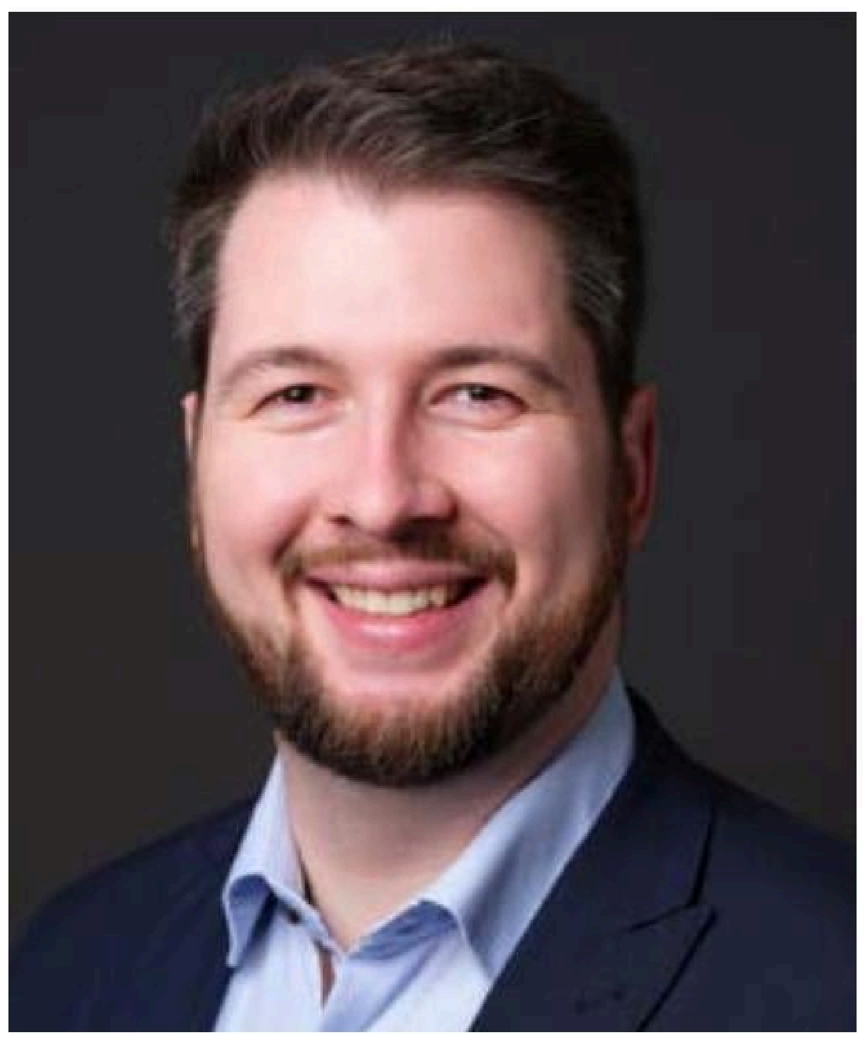
4. DEZEMBER 2025 | 10.00 UHR

ASIAN ART | ANTIQUITIES

4 DECEMBER 2025 | 10.00 AM CET

Ihre Auktionsexpert:innen
Your auction experts

Yixuan Wang, Kunsthistorikerin M.A.
Asiatische Kunst | Asian Art

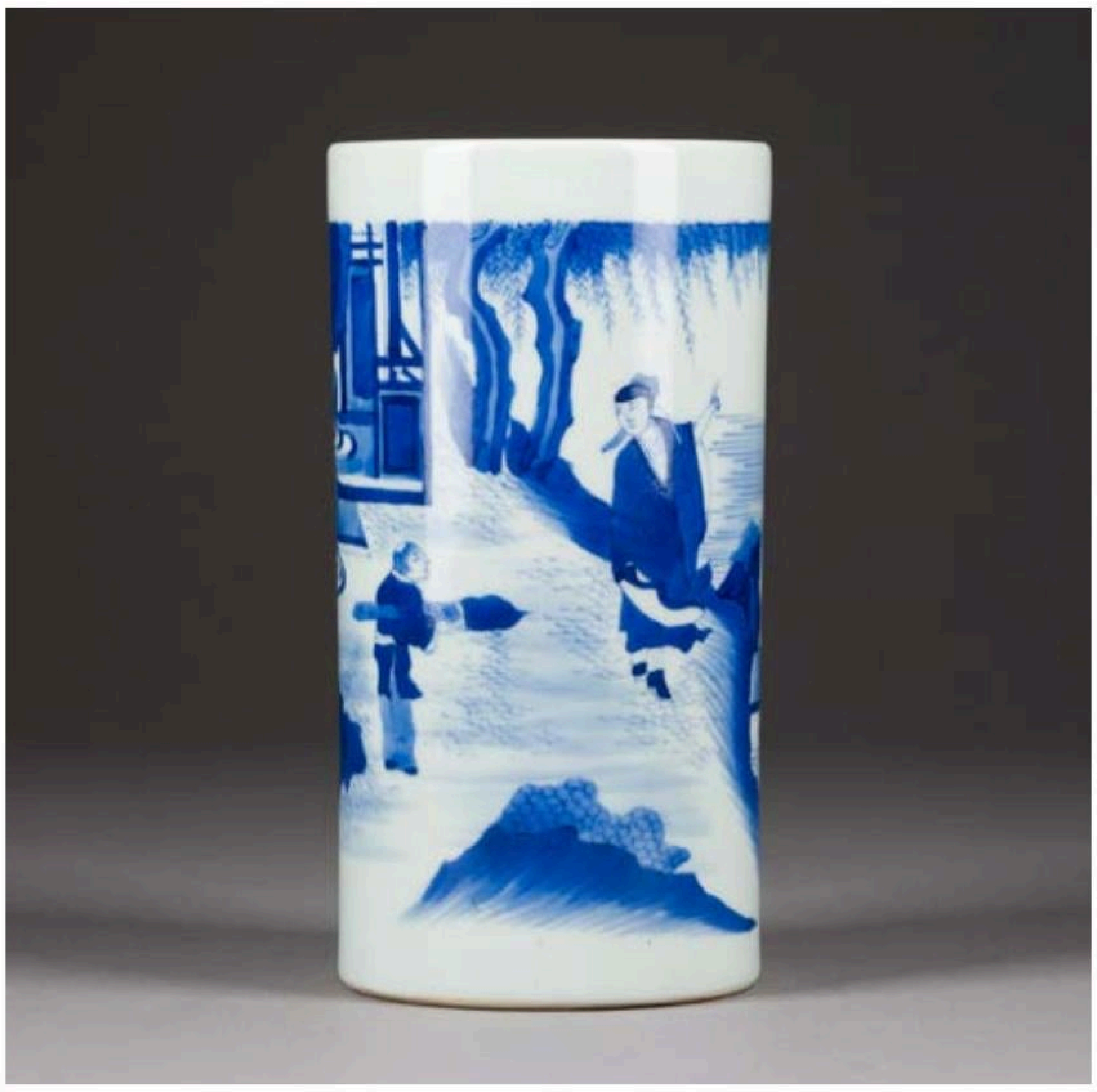


Geza Lévi (Kunsthistoriker M.A.)
Antike Kunst | Antiquities

Vorbesichtigung		Viewing Time	
28. November – 2. Dezember		28 November – 2 December	
Montag – Freitag	10.00 – 18.30 Uhr	Monday – Friday	10 am – 6.30 pm CET
Samstag | Sonntag	10.00 – 17.00 Uhr	Saturday | Sunday	10 am – 5 pm CET

LIVE BIETEN:
LIVE BIDDING:

LOT-TISSIMO liveauctioneers DROUOT.com invaluable 联拍在线 51BidLive.com 易拍全球 ePaiLive.com

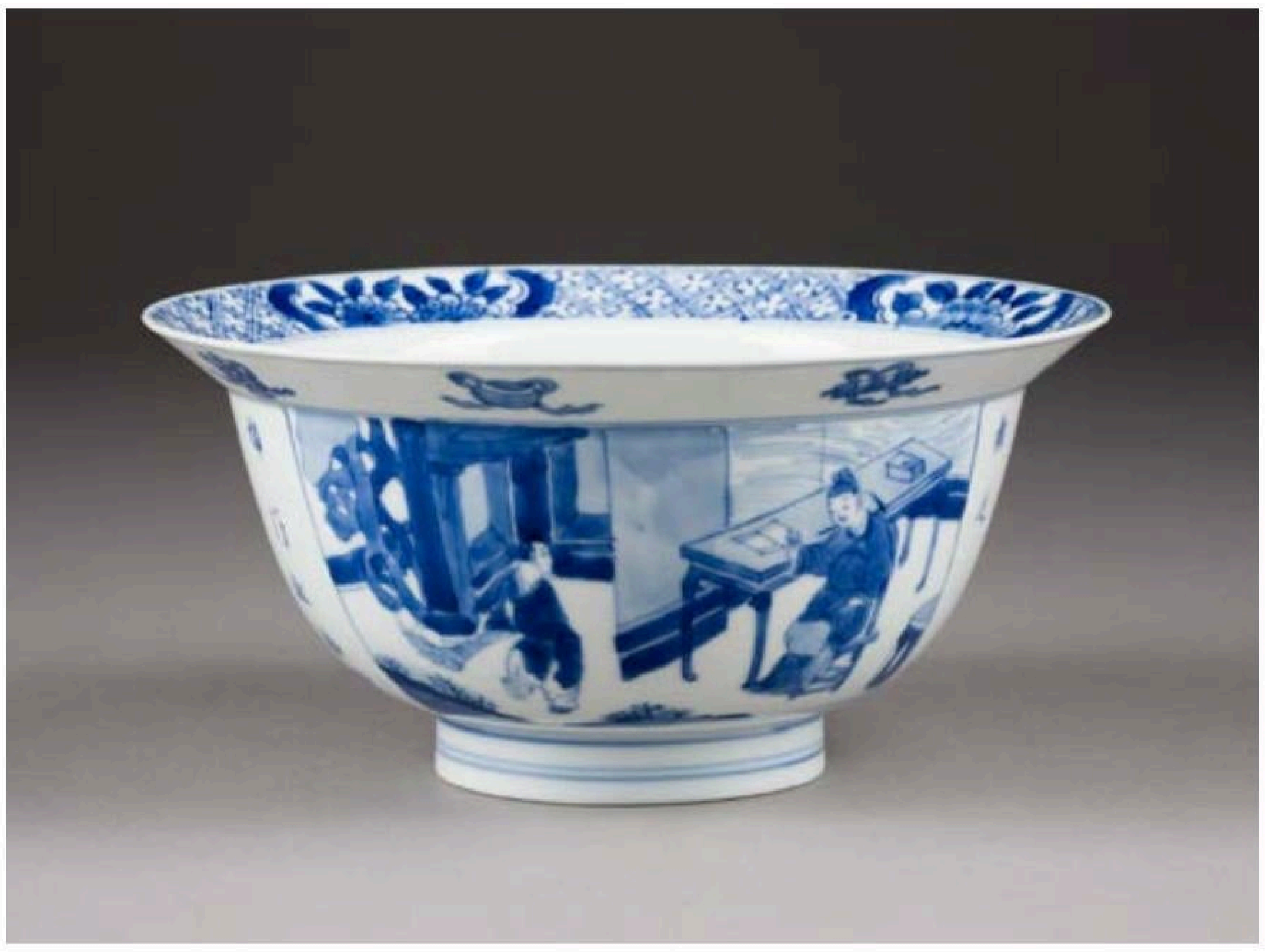


1 | A BLUE AND WHITE 'FIGURAL' BRUSH POT

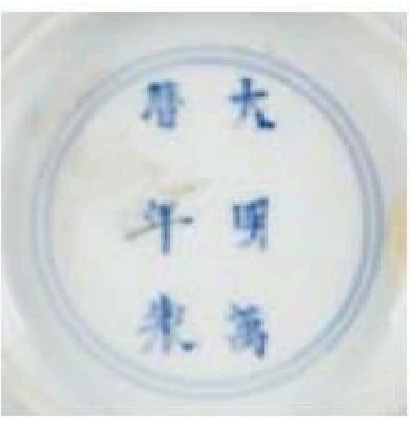
China, probably early Qing Dynasty

Porcelain. H. 18.2 cm. The pot is finely decorated with figural and landscape scenes, and adorned with incised floral designs around the mouth. With traces of age.

€ 600,-



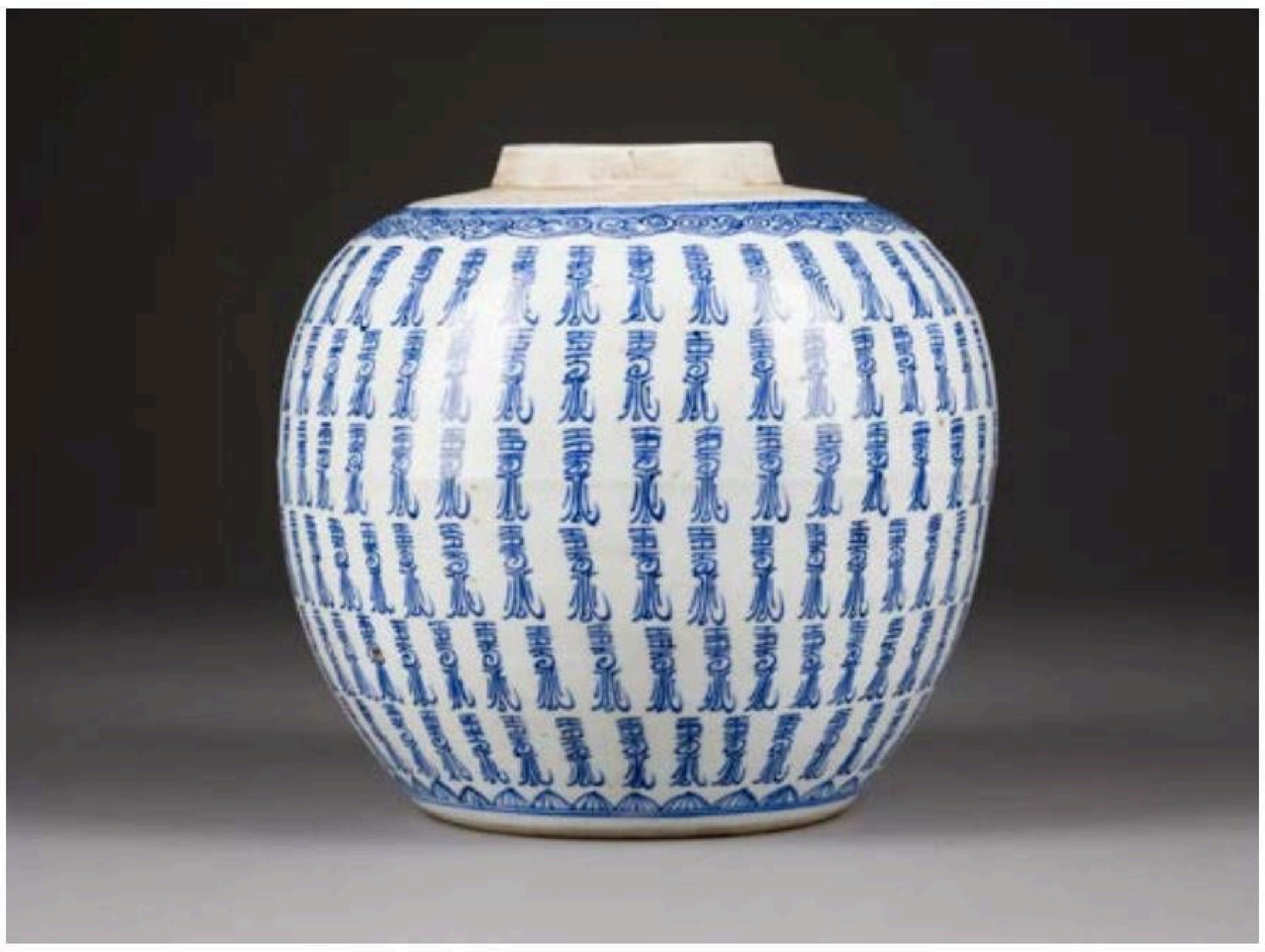
2 | A BLUE AND WHITE 'XIXIANG JI' BOWL



China, probably Qing Dynasty

Porcelain. H. 7.8 cm. The exterior of the bowl is decorated with a scene from „Xi Xiang Ji", the interior with children, and the base bears a „Da Ming Wanli Nian Zhi" mark. With traces of age and use, slightly chipped on the rim and restored.

€ 280,-



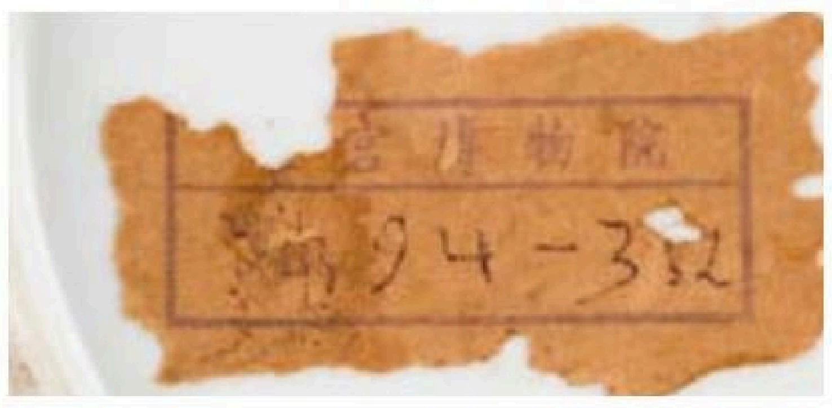
3 | A BLUE AND WHITE 'SHOU'-CHARACTER JAR

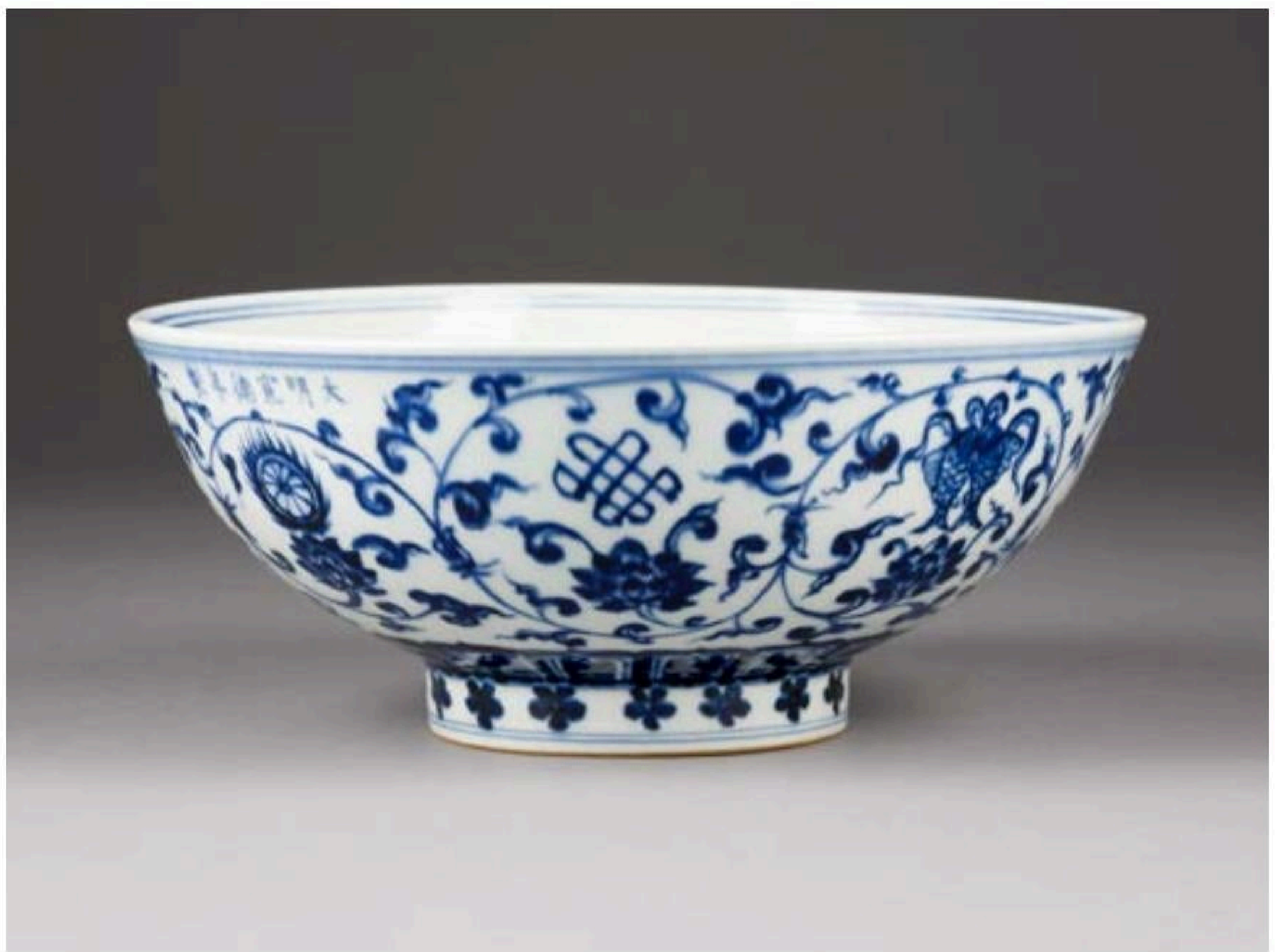
China, Qing Dynasty

Porcelain. H. 17 cm. The jar is decorated all over with densely arranged shou (longevity) characters in underglaze blue. An old label reading „Palace Museum, Beijing" is affixed to the base. With traces of age and use, minor chips to the rim and a small chip to the body.

Provenance: From a German private collection.

€ 500,-



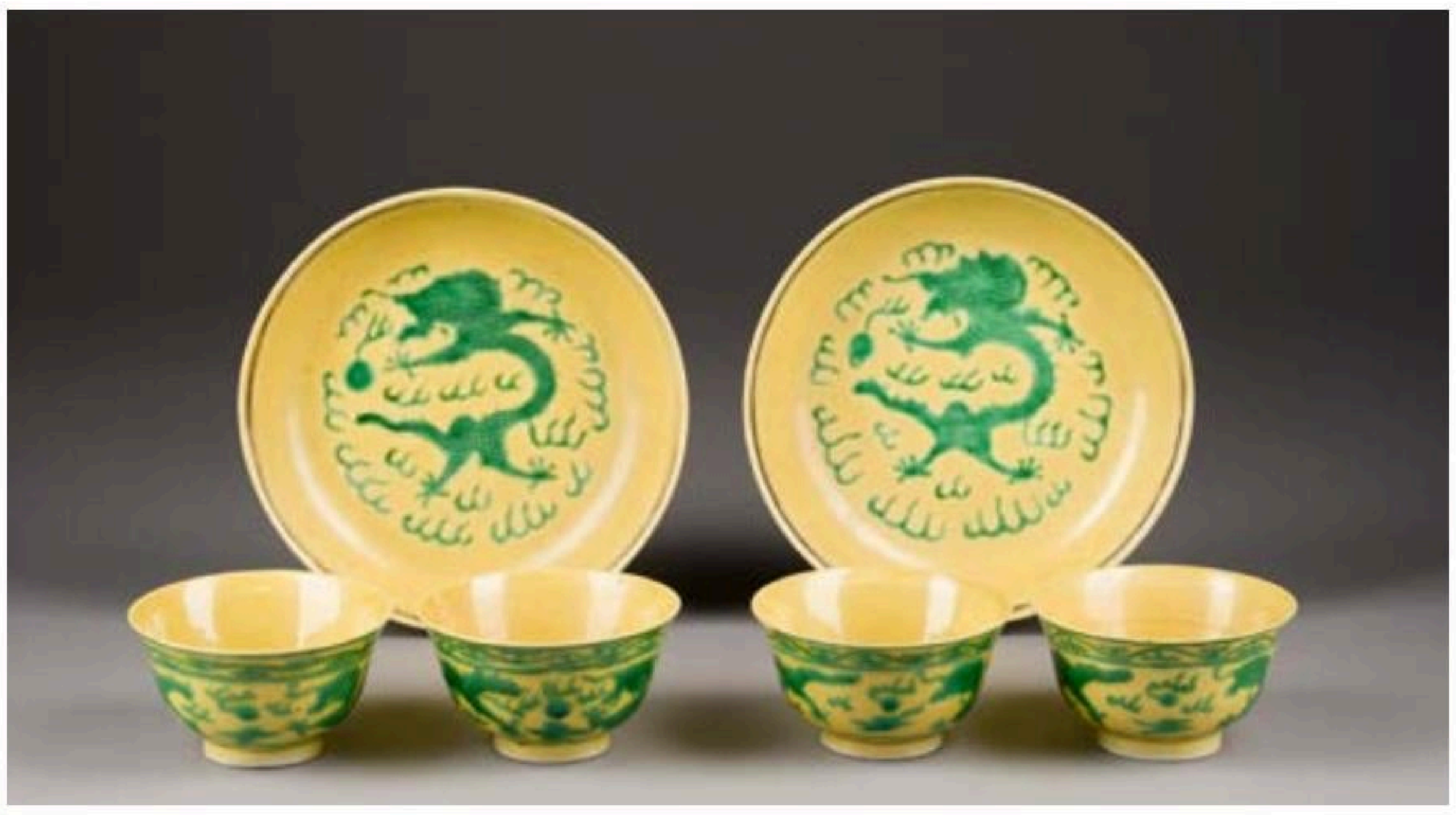


4 | A BLUE AND WHITE LOTUS BOWL

China

Porcelain. H. 9.2 cm. The bowl is decorated with lotus flowers and bears a mark „Daming Xuande Nianzhi" on the exterior. With traces of use.

€ 390,-

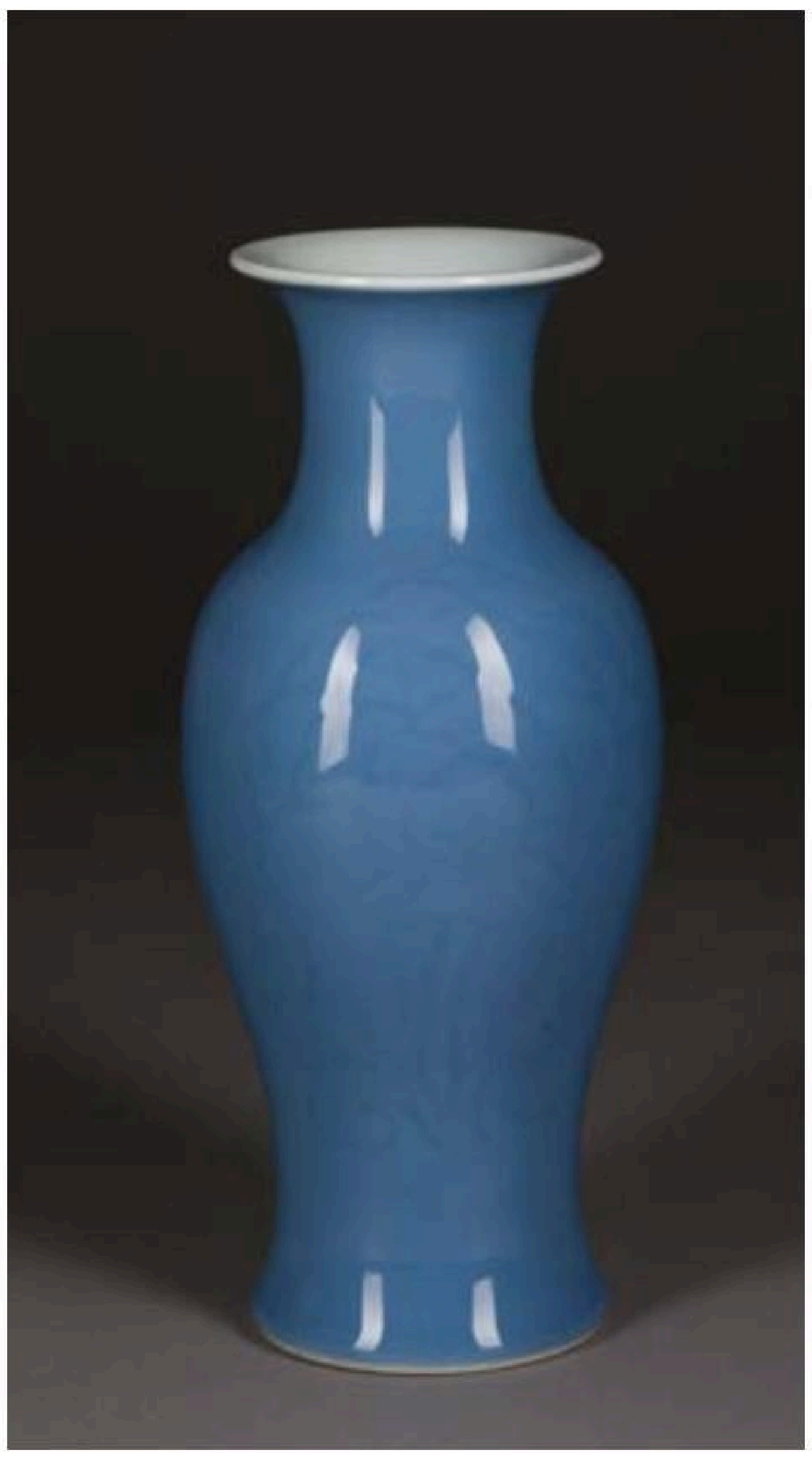


5 | SIX YELLOW-GROUND GREEN-ENAMELLED ‘DRAGON’ CUPS AND DISHES

China, late Qing Dynasty or later

Porcelain. H. 5.3-5.6 cm (cups), D. 18 cm (dishes). Comprising four cups, each decorated to the interior with a „shou“ character and to the exterior with two dragons chasing two flaming pearls, the base inscribed with a „Da Qing Kangxi Nian Zhi“ mark; and two dishes decorated with a dragon, each with a „Qing Hua Zhen Pin“ mark to the base. With traces of age and use.

€ 500,-



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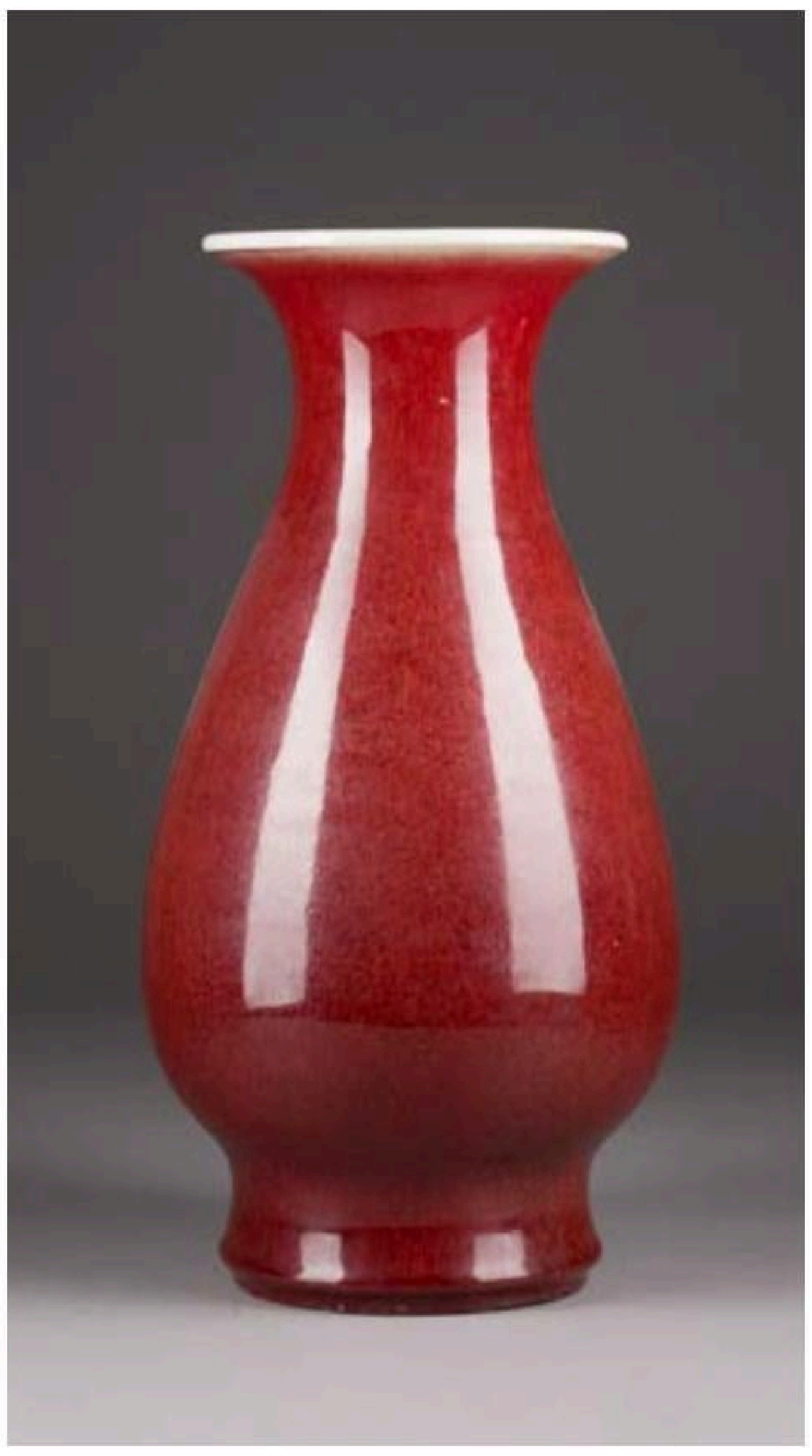


7

6 | A SKY-BLUE GLAZED VASE

China

Porcelain. H. 24.3 cm. The vase is decorated with incised floral patterns. With traces of age.

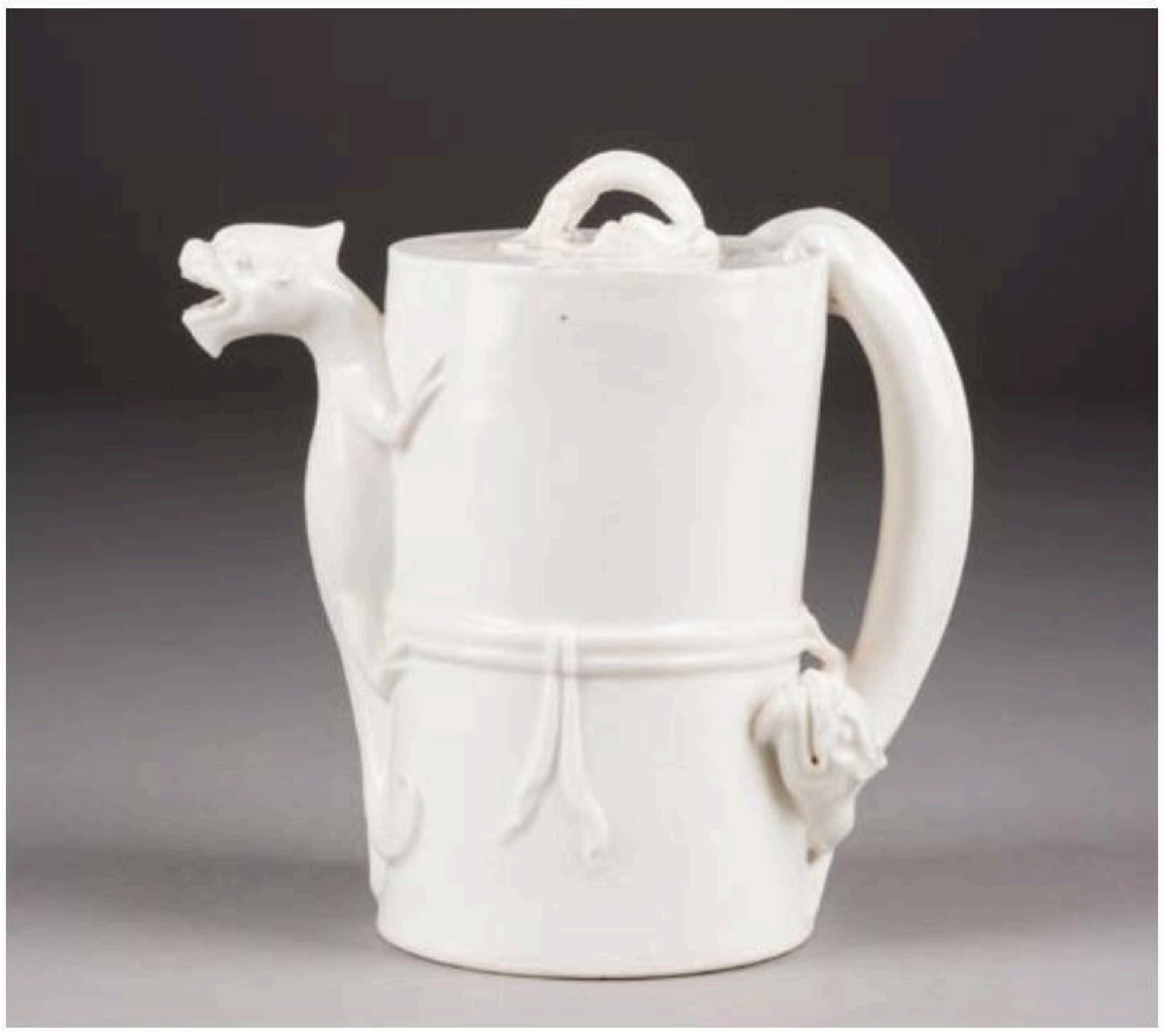
€ 180,-

7 | A COPPER-RED GLAZED PEAR-SHAPED BOTTLE VASE

China, 19th/20th century

Porcelain. H. 41.5 cm. With traces of age, partially abraded.

€ 550,-



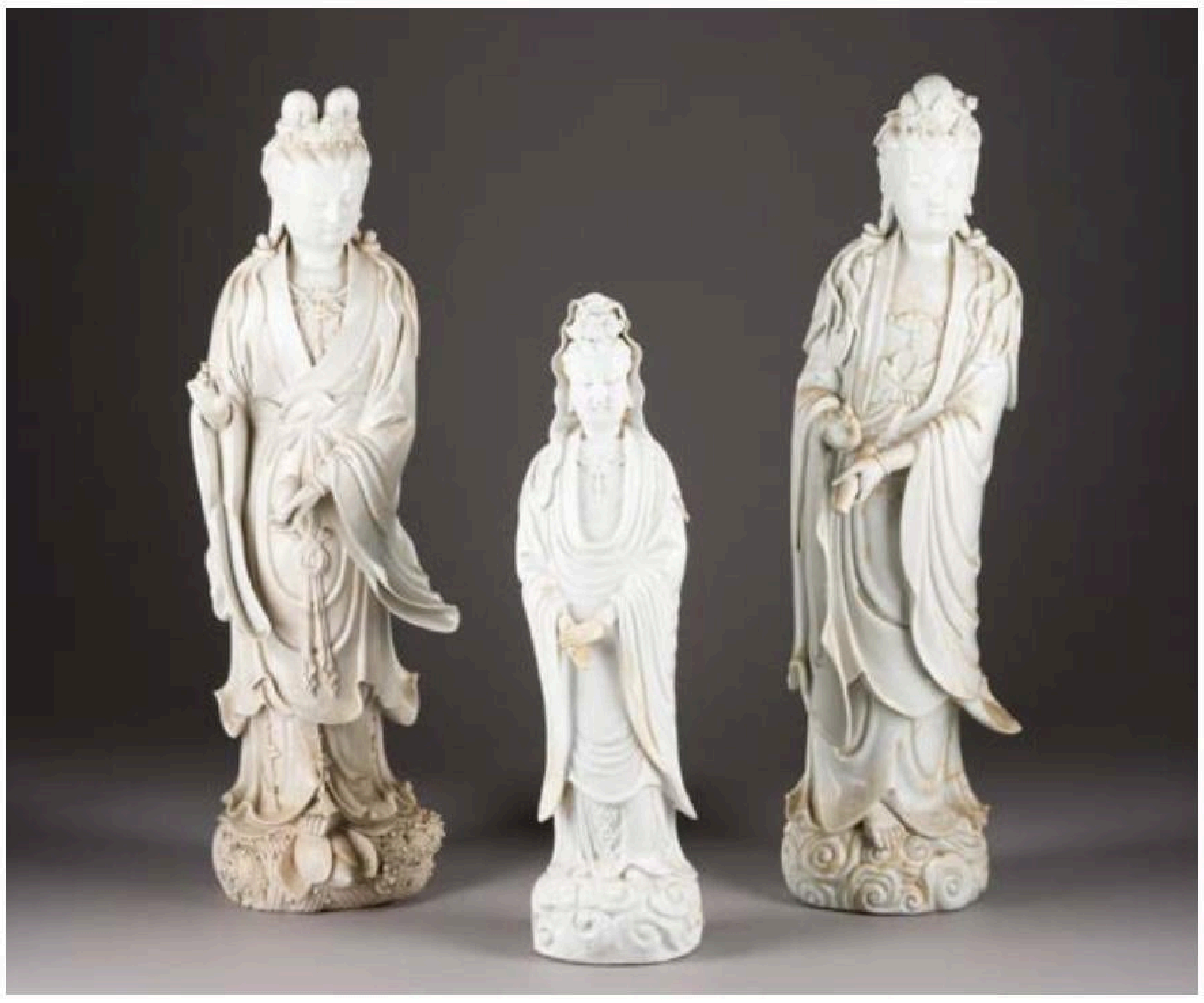
8 | A DEHUA ‘CHILONG’ WINE EWER AND COVER

China, Qing Dynasty

Porcelain. H. 16.3 cm. The cylindrical body is applied with a double band around the center, imitating a tied ribbon. The spout, handle, and cover finial are each modeled in the form of a playful chilong. The flat, inset cover is fitted with a finial, and both ewer and cover are covered with an even milk-white glaze. With traces of age and use, partially abraded, with the cover finial restored.

Provenance: From a private collection in North Rhine-Westphalia.

€ 500,-

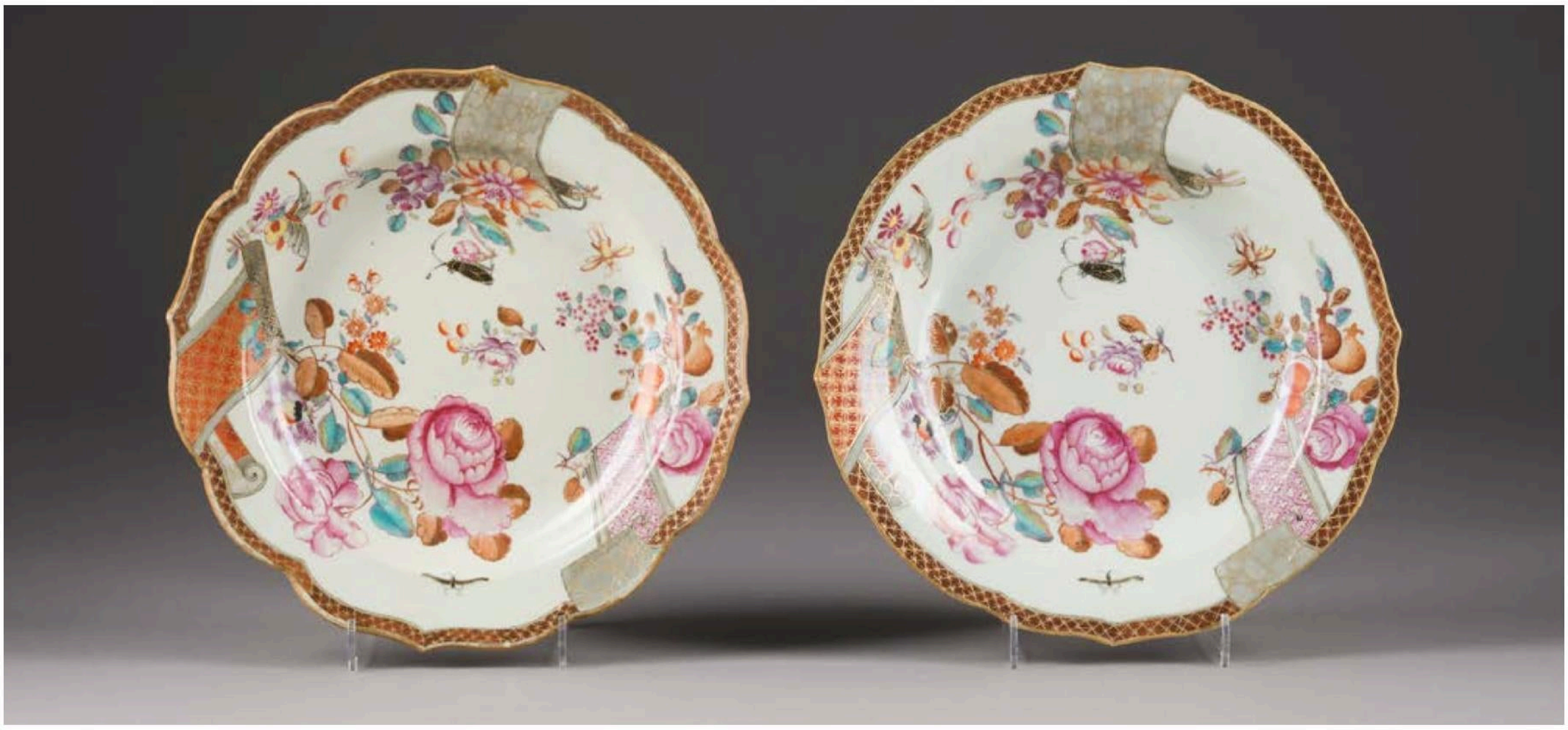


9 | THREE BLANC DE CHINE FIGURES OF GUANYIN

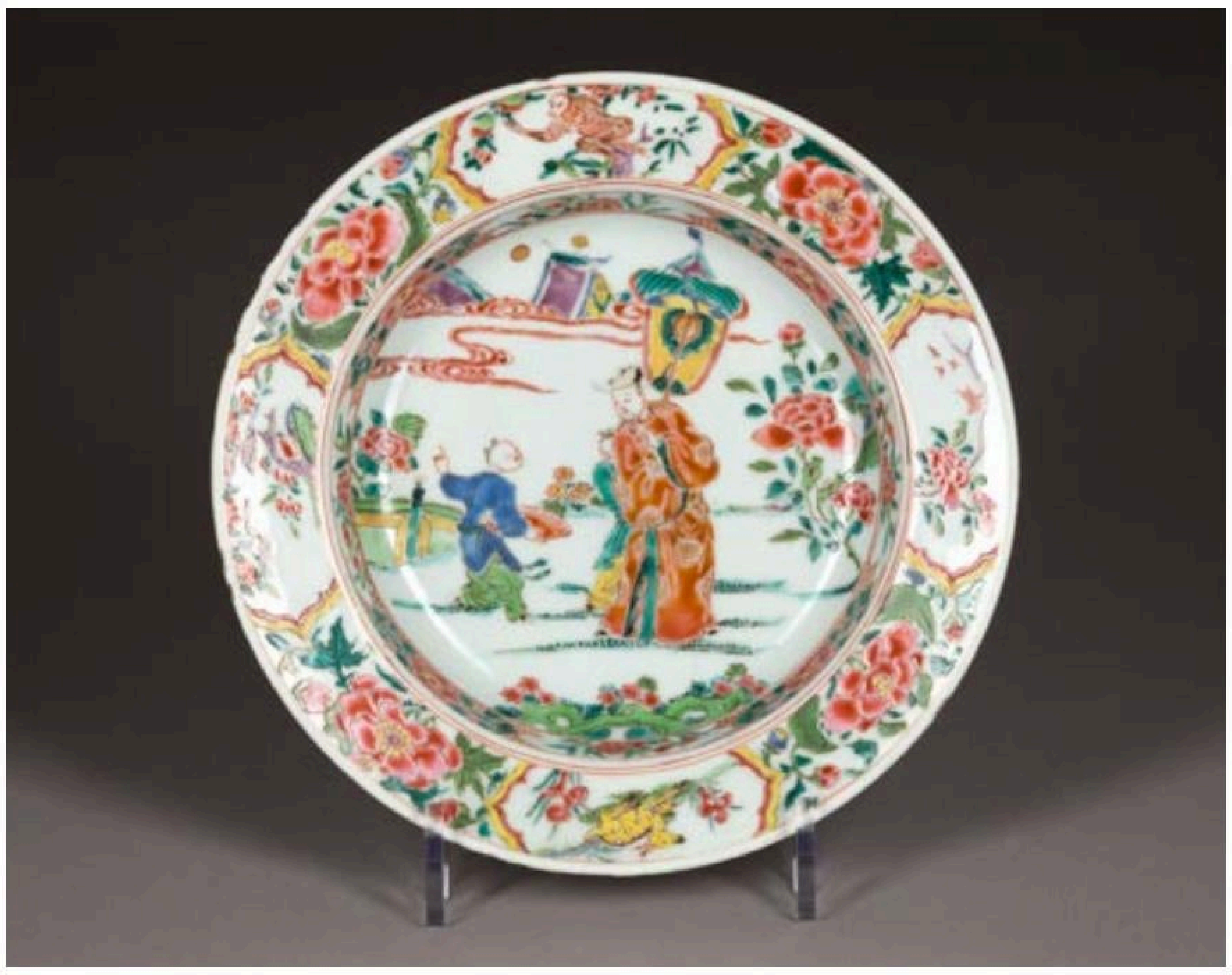
China

Porcelain. H. 46-60 cm. Two of the Guanyin figures bear a double gourd mark and a six-character mark „daming wanli nianzhi“. With traces of age, partially cracked, damaged and restored.

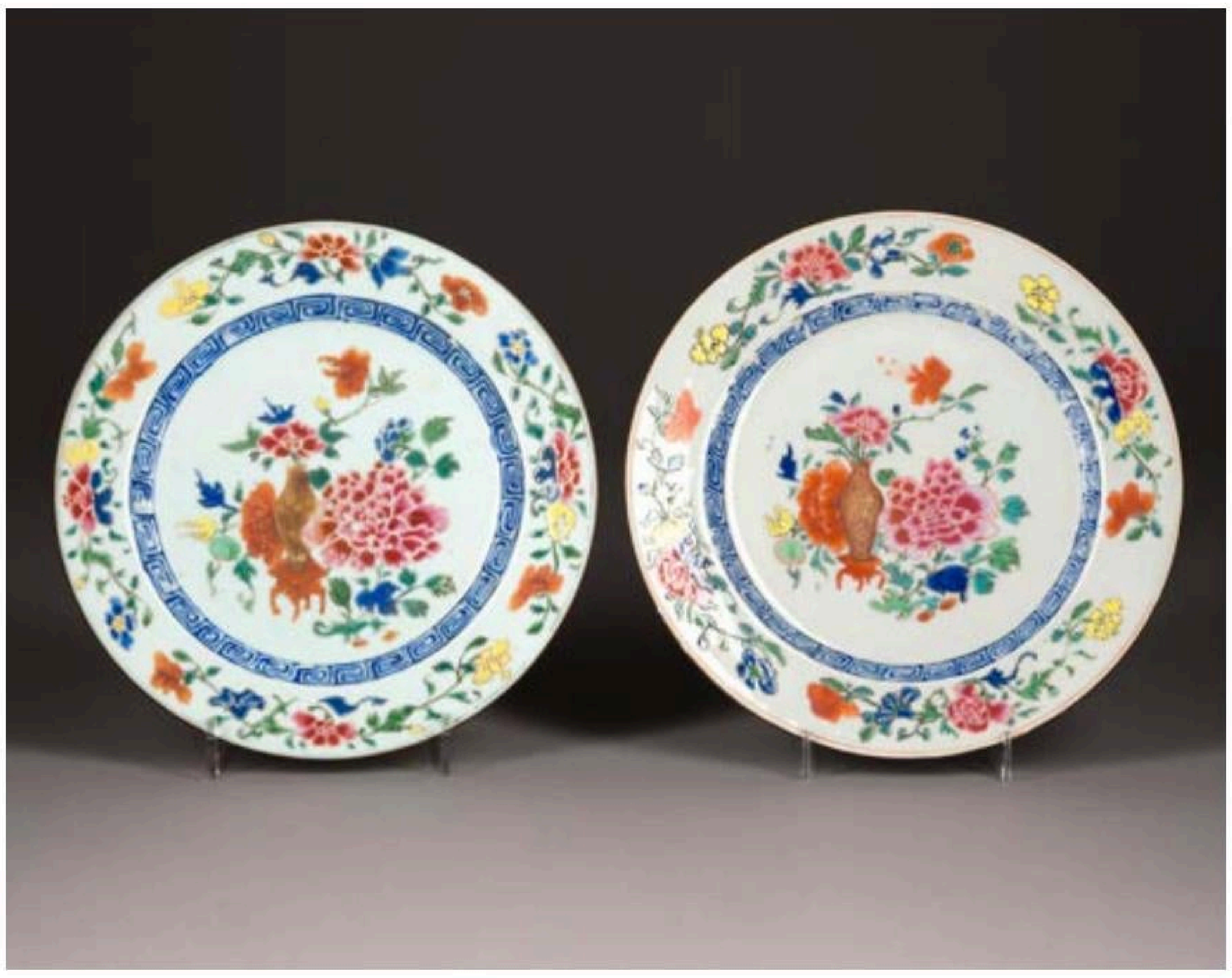
€ 500,-



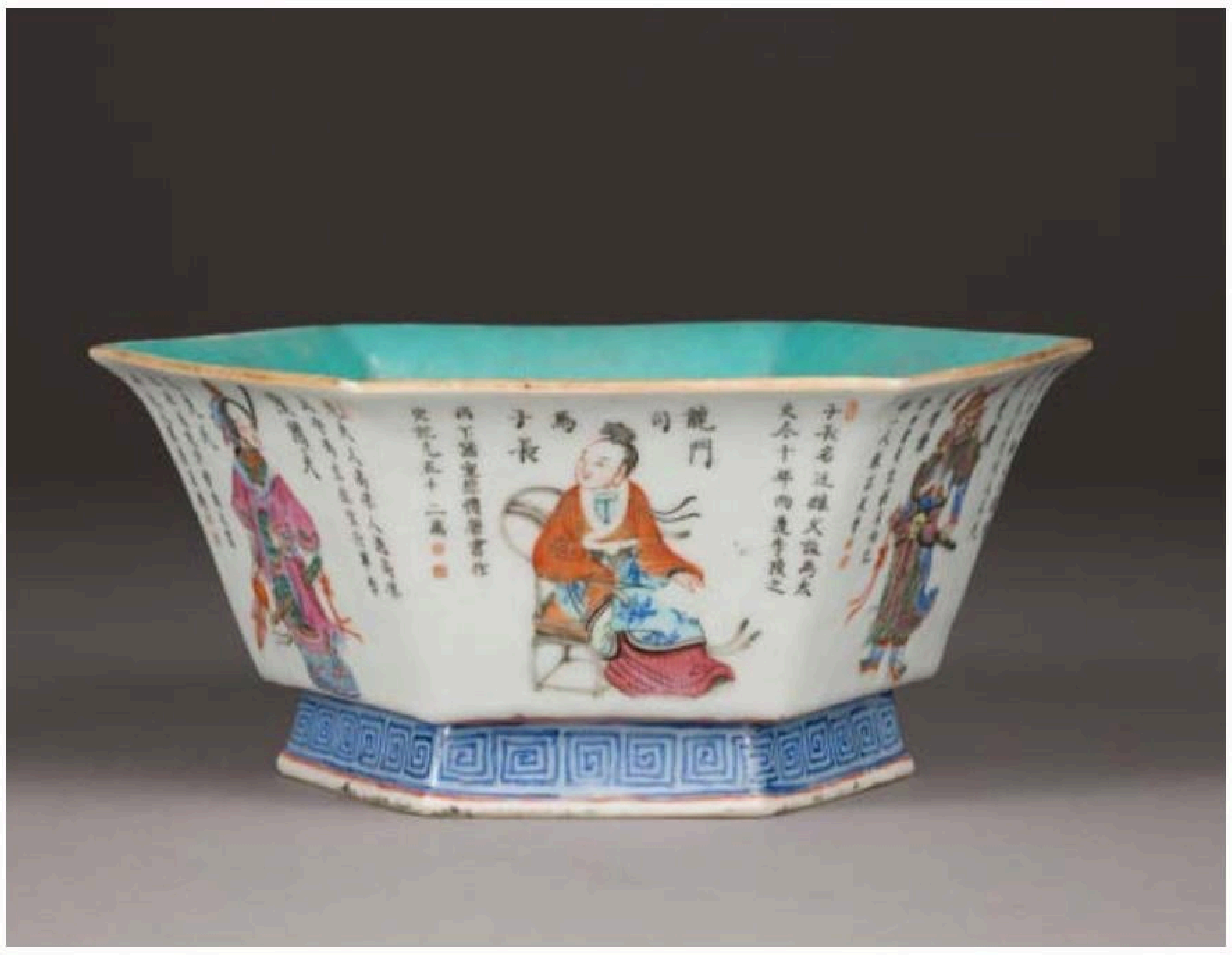
10 | A PAIR OF FAMILLE-ROSE 'FLORAL' PLATES
China, Mid-Qing Dynasty
Porcelain. D. 23 cm. With traces of age and use, one plate damaged and restored.
Provenance: From a German private collection.
€ 600,-



11 | A FAMILLE-ROSE 'FIGURAL' PLATE
China, Mid-Qing Dynasty
Porcelain. D. 22.7 cm. With traces of age and use, partially abraded and chipped along the rim.
€ 280,-



12 | A PAIR OF FAMILLE-ROSE 'FLORAL' PLATES
China, Mid-Qing Dynasty
Porcelain. D. 22.5-23 cm. With traces of age and use, partially abraded and chipped along the rim; both with a hairline crack.
€ 100,-

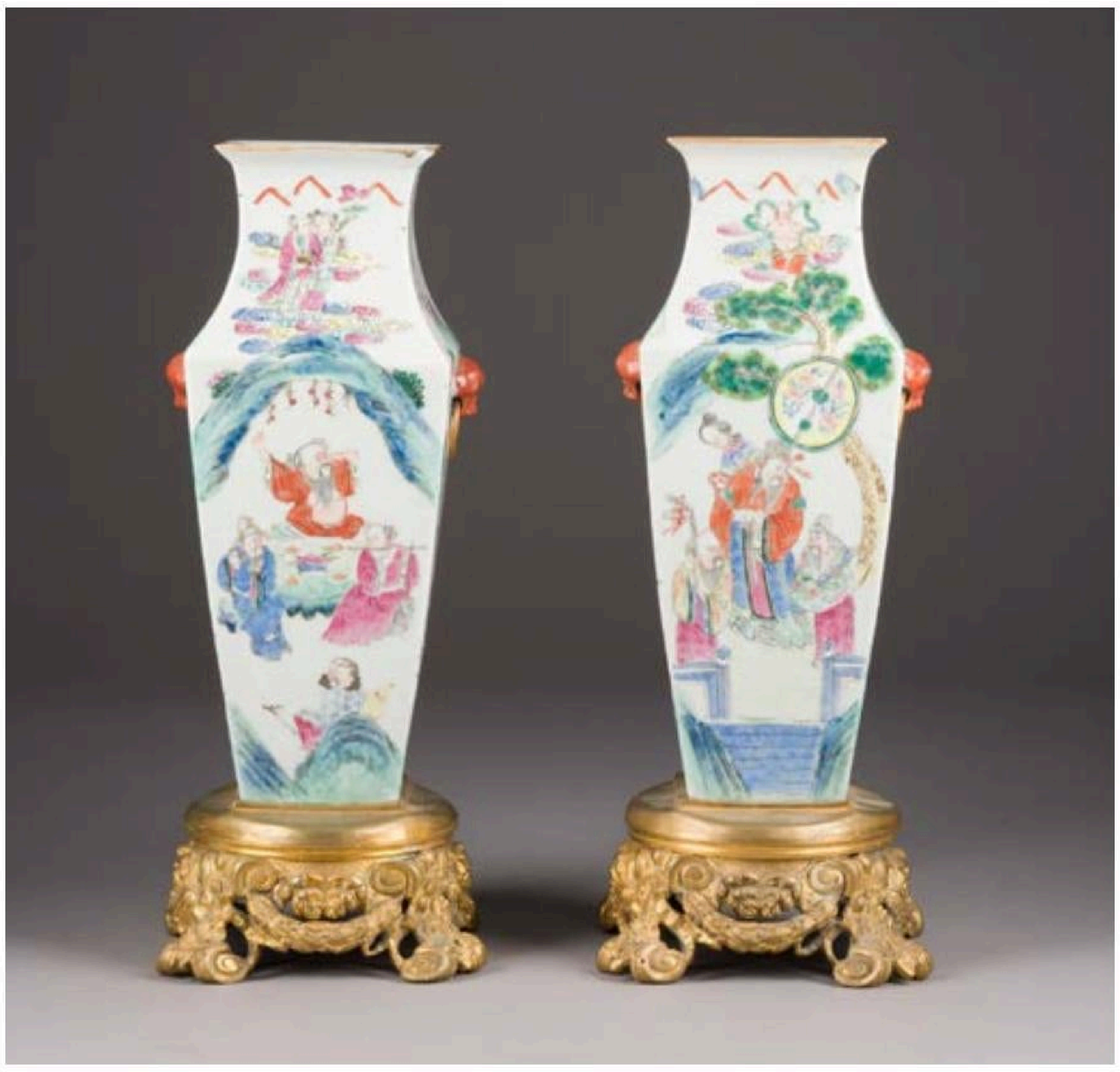


13 | A FAMILLE ROSE ‘WU SHUANG PU’ BOWL

China, Qing Dynasty

Porcelain. H. 8.5 cm. The hexagonal bowl is decorated on the exterior with various figures from the Wu Shuang Pu (Table of Peerless Heroes), each figure is accompanied by an inscription identifying the character. The interior is covered with turquoise enamel, with an iron-red six-character mark „Da Qing Tongzhi Nianzhi“. With traces of age and use, partially abraded.

€ 280,-

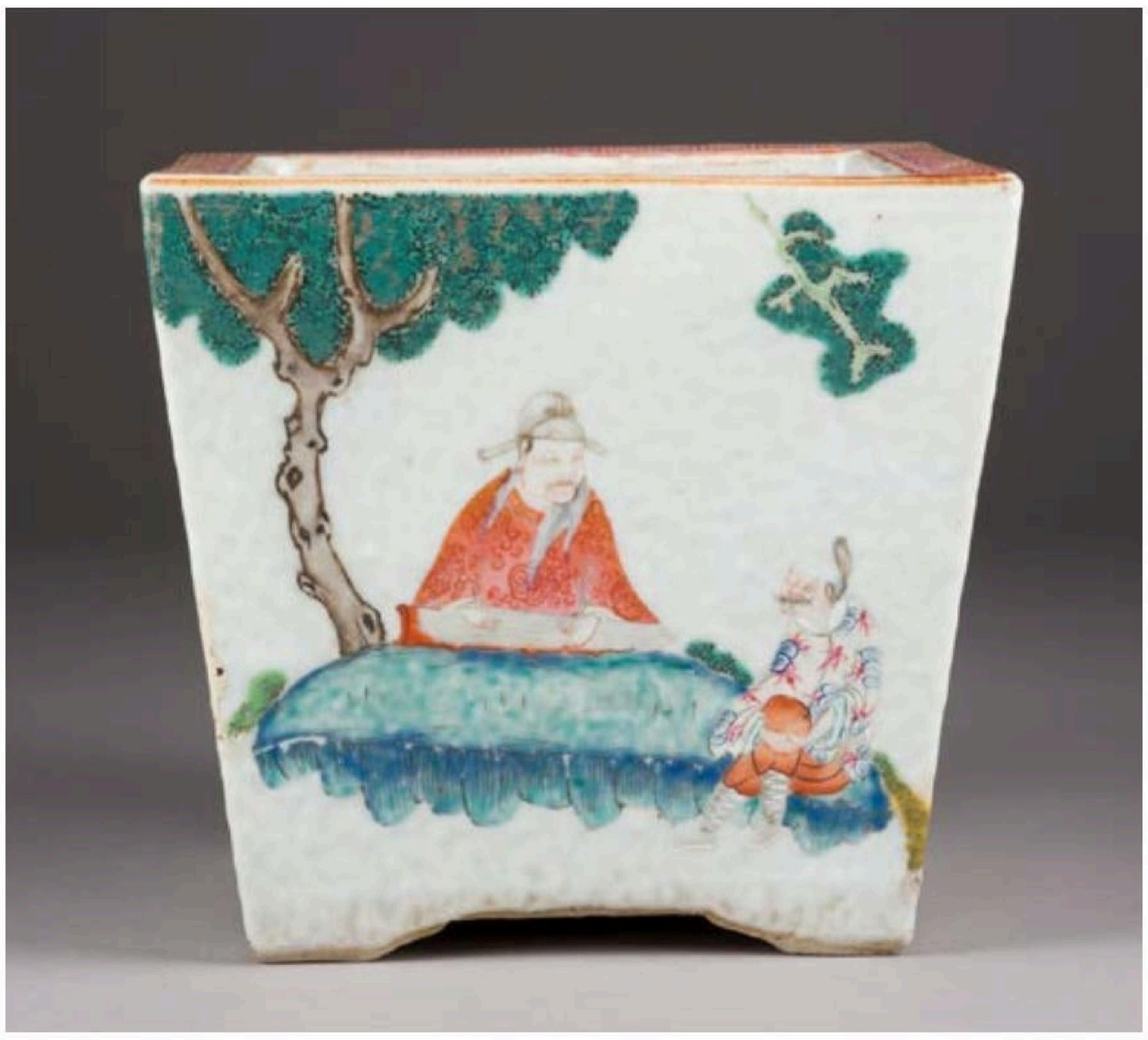


14 | A FAMILLE-ROSE ‘EIGHT IMMORTALS’ VASES

China, late Qing-Dynasty

Porcelain/Brass. H. 36.7 cm. The pair of vases are mounted on brass bases and decorated with scenes of the „Eight Immortals,“ each vase with a pair of animal-head handles holding rings on the sides. With traces of age and use, partially abraded and slightly chipped, one with a small area along the rim damaged and restored.

€ 300,-



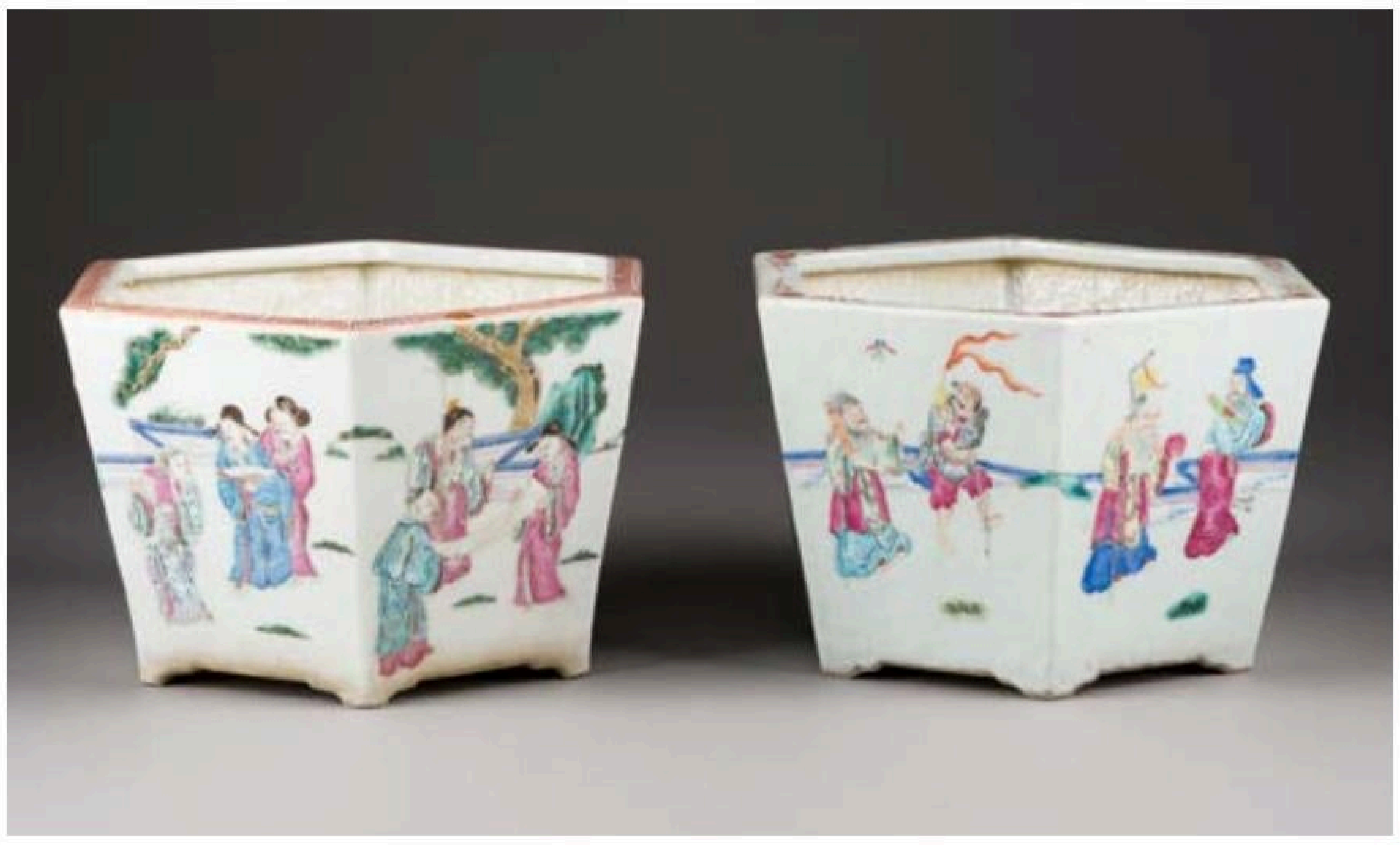
15 | A FAMILLE ROSE ‘FIGURAL’ PLANTER

China, late Qing Dynasty

Porcelain. H. 18 cm. Rectangular-shaped planter decorated with daily life scenes of scholars and attendant boys. With traces of age and use, partially abraded; one minor edge damage, restored.

Provenance: From a private collection in North Rhine-Westphalia.

€ 260,-



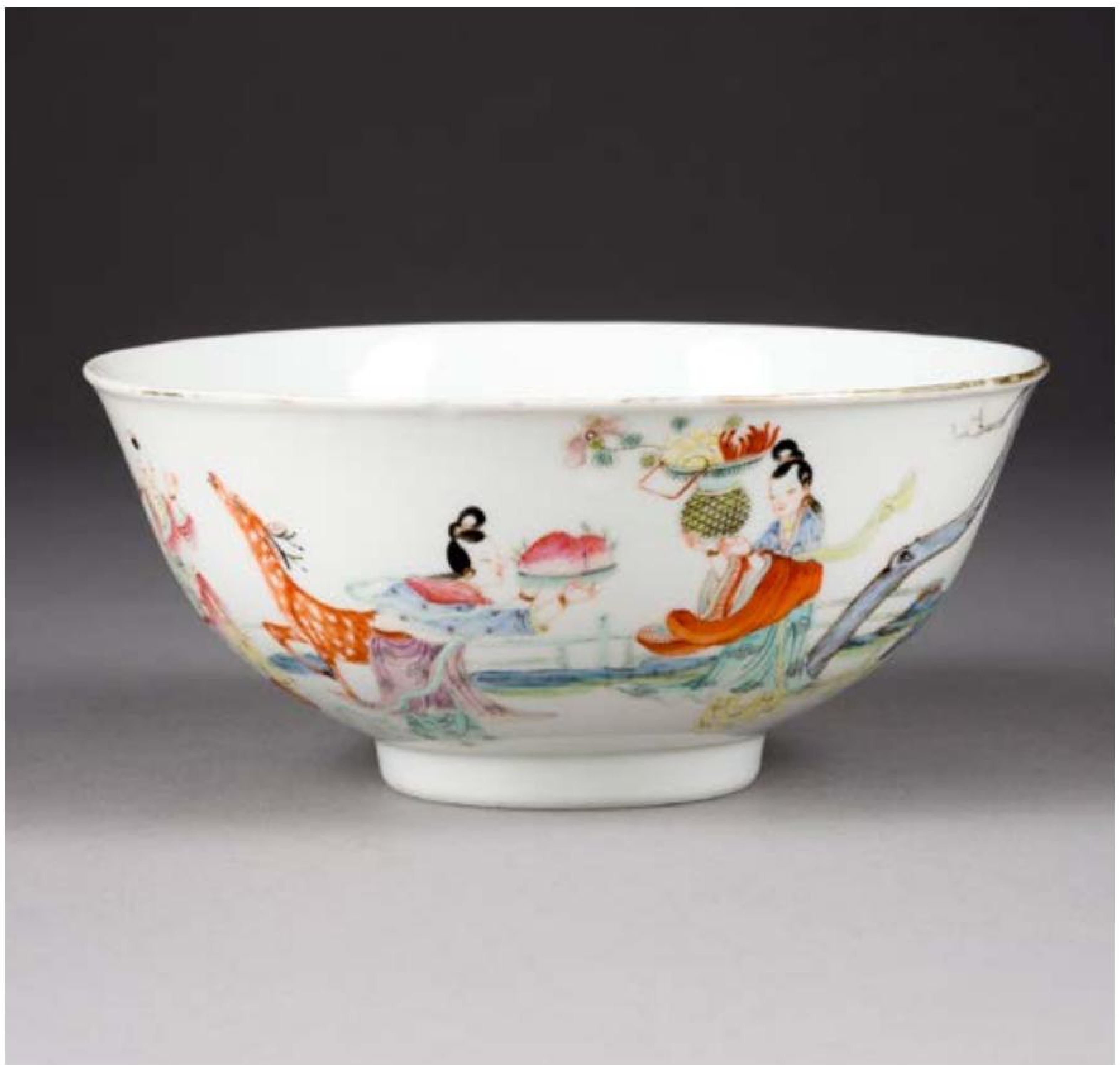
16 | A PAIR OF FAMILLE ROSE ‘FIGURAL’ PLANTERS

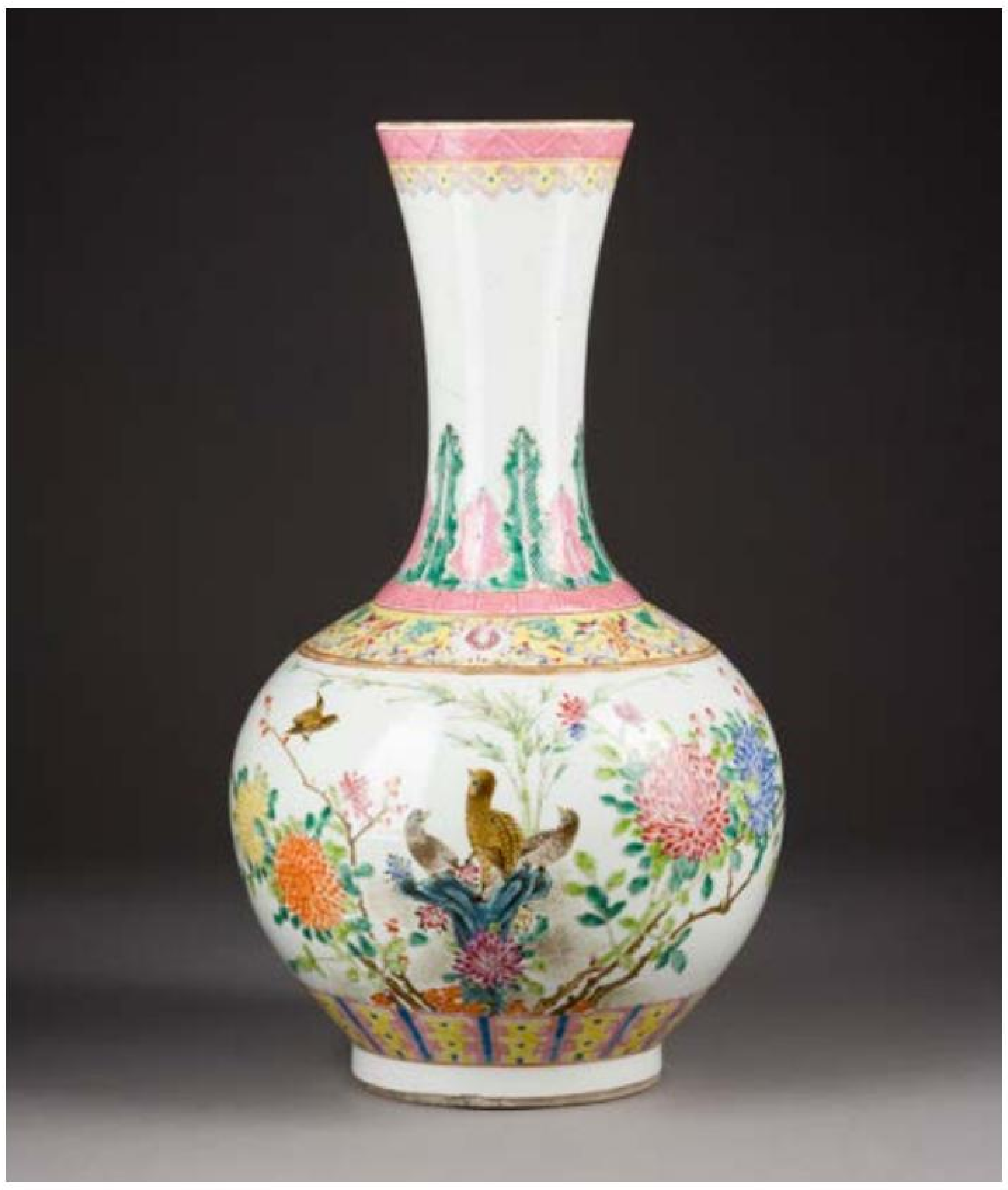
China, late Qing Dynasty

Porcelain. H. ca. 16 cm. Comprising two hexagonal-shaped planters, one decorated with daily life scenes of scholars, the other decorated with a scene of the Eight Immortals Crossing the Sea (Baxian guo hai). With traces of age and use, partially abraded.

Provenance: From a private collection in North Rhine-Westphalia.

€ 500,-





17 | A FAMILLE ROSE ‘FIGURAL’ BOWL

China, Qing Dynasty

Porcelain. H. 7.4 cm. The bowl is decorated on the exterior with the scene of „Ma Gu Xian Shou“, while on the center of the interior, a man is depicted leaning against a large damaged vase. The base bears a mark „Qianlong Nianzhi“. With traces of age and use, and a minor chip to the rim.

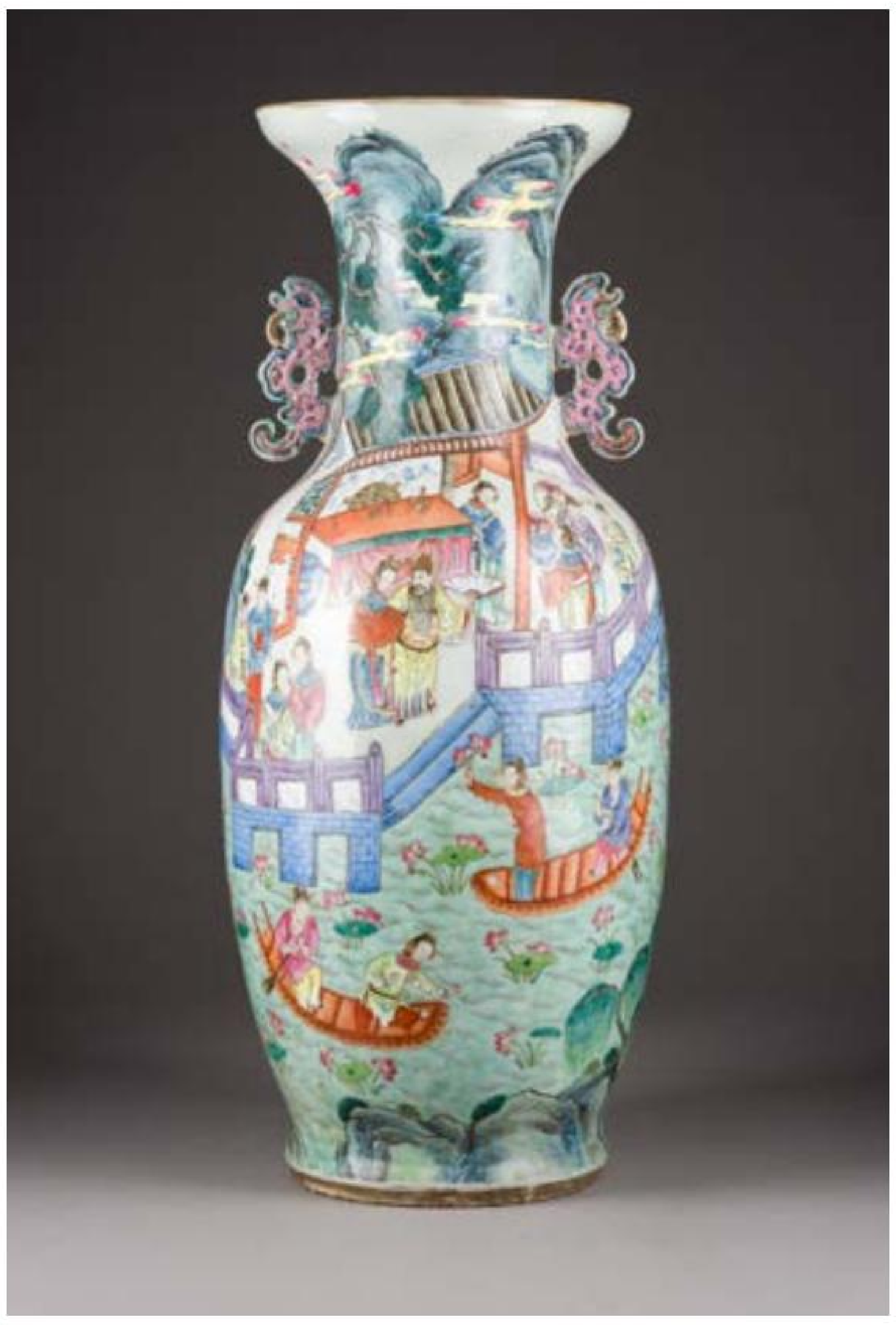
€ 200,-

18 | A FAMILLE-ROSE ‘FLORAL’ BOTTLE VASE

China

Porcelain. H. 39.5 cm. The vase is finely decorated with flowers and birds, and bears a six-character mark „Da Qing Jiaqing Nianzhi“ on the base. With traces of age and use, partially abraded.

€ 500,-

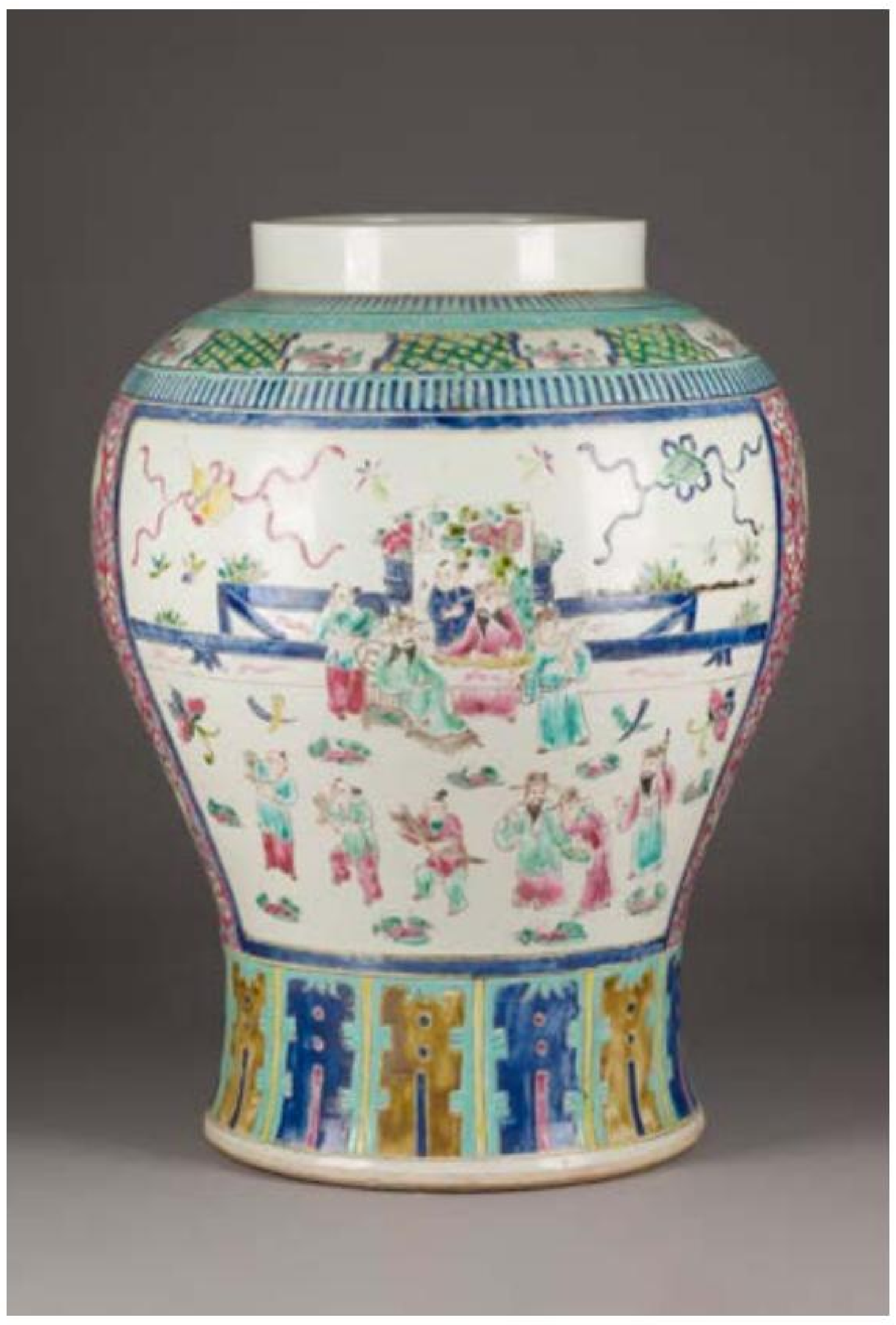


19 | A LARGE FAMILLE-ROSE ‘FIGURAL’ VASE

China, late Qing-Dynasty

Porcelain. H. 62.5 cm. The vase is decorated with figure scenes. With traces of use and age, partially abraded, damaged and restored.

€ 650,-

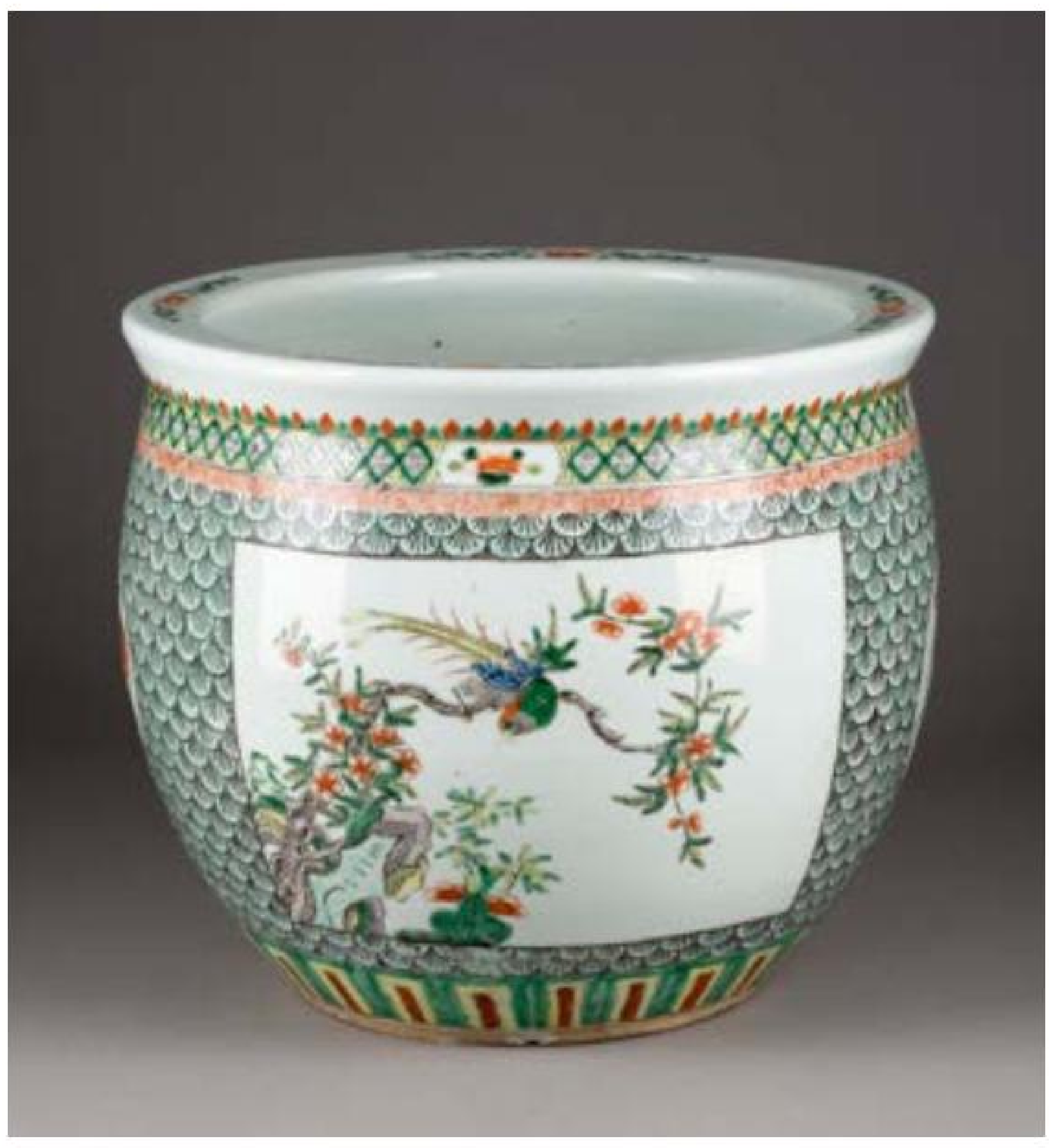


20 | A LARGE FAMILLE-ROSE ‘FIGURAL’ VASE

China, 19th/20th century

Porcelain. H. 57 cm. The vase is decorated with figure scenes, with a mark „da qing tong zhi nian zhi“ on the body. With traces of use and age, partially abraded and chipped on the foot rim.

€ 420,-

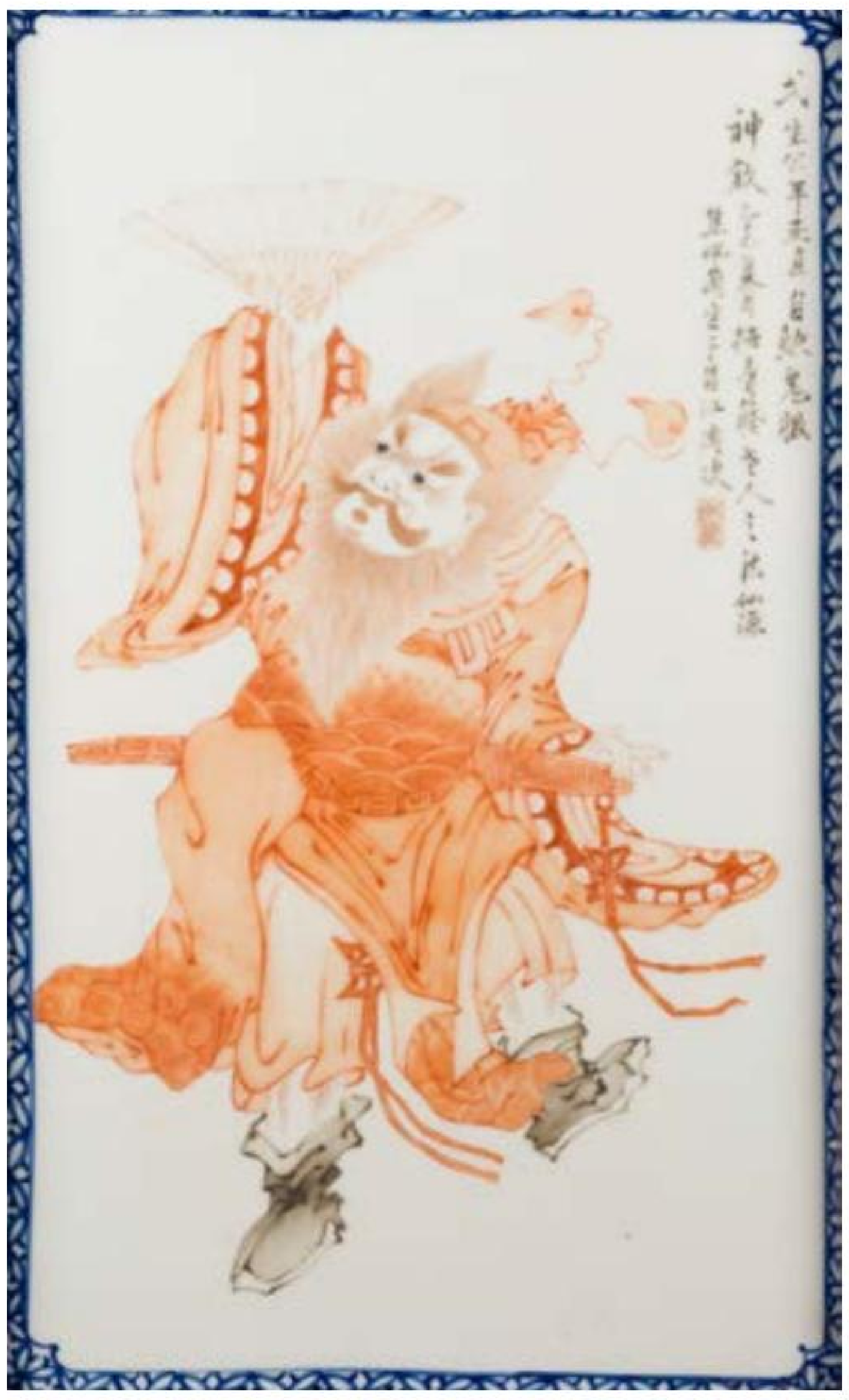


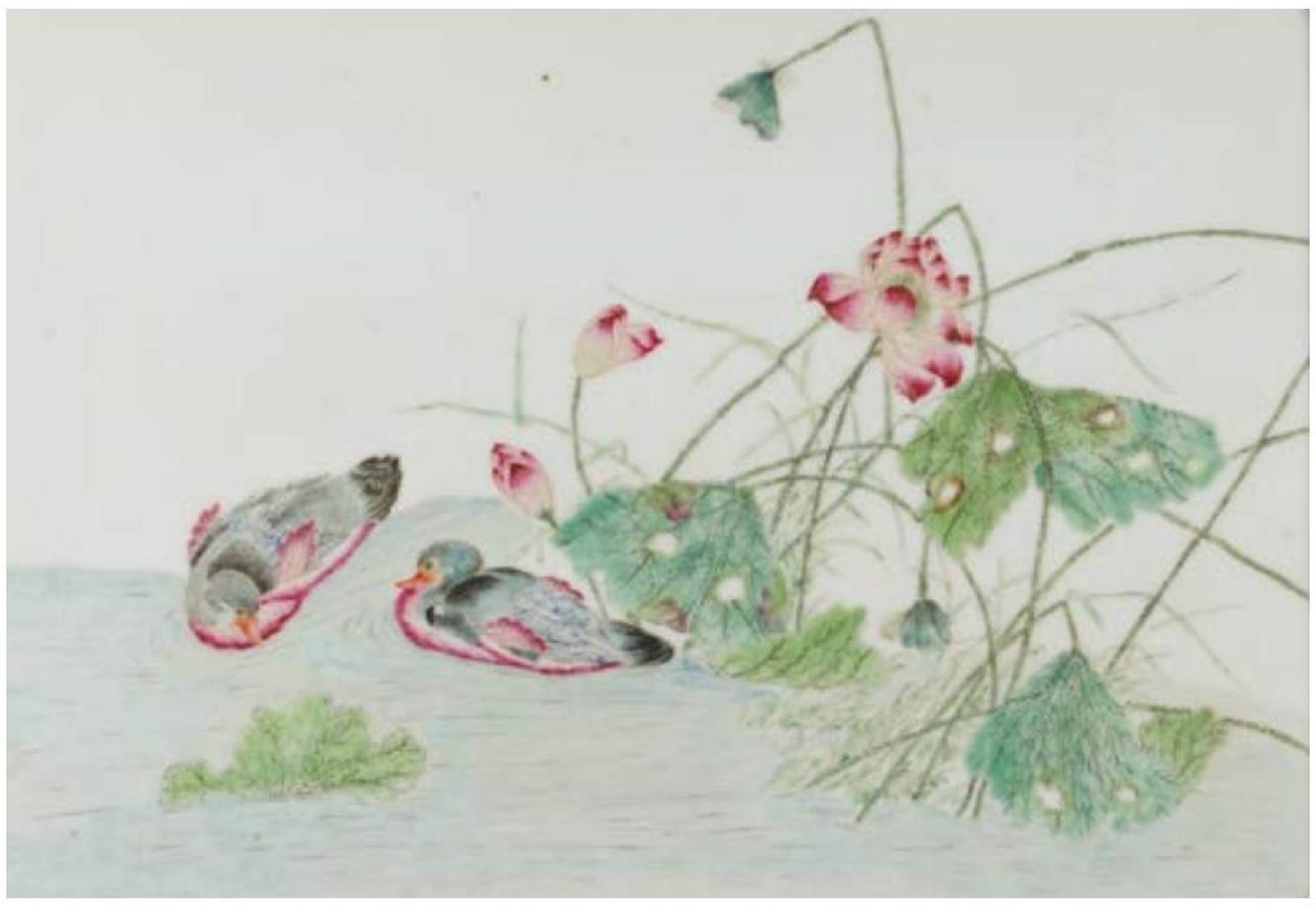
21 | A LARGE WUCAI PORCELAIN JARDINIÈRE

China, early 20th century

Porcelain. H. 31 cm. The Jardinière is decorated with flowers and birds. With traces of age and use, partially abraded.

€ 280,-





22 | A WOOD-FRAMED QIANJIANG CAI 'FIGURE' PORCELAIN PLAQUE

China, late Qing-Dynasty

Porcelain/wood, framed. 49.5x32.5 cm. The porcelain plaque is finely painted with Zhongkui, bearing an inscription and signed by the artist Jiao Peilan. The edges of the plaque are decorated with underglaze blue. With traces of age, partially abraded.

€ 600,-

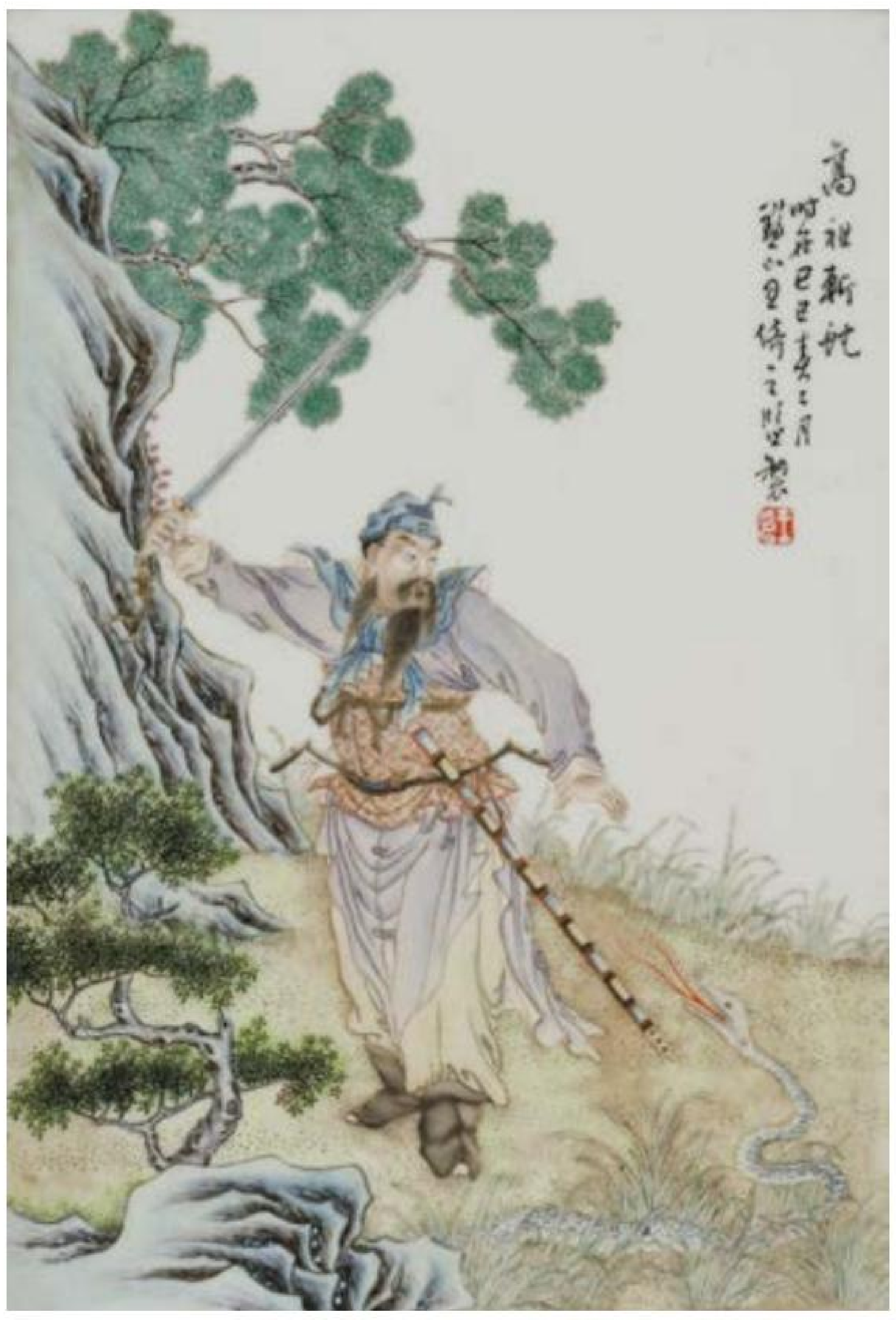
23 | A WOOD-FRAMED FAMILLE-ROSE PORCELAIN PLAQUE

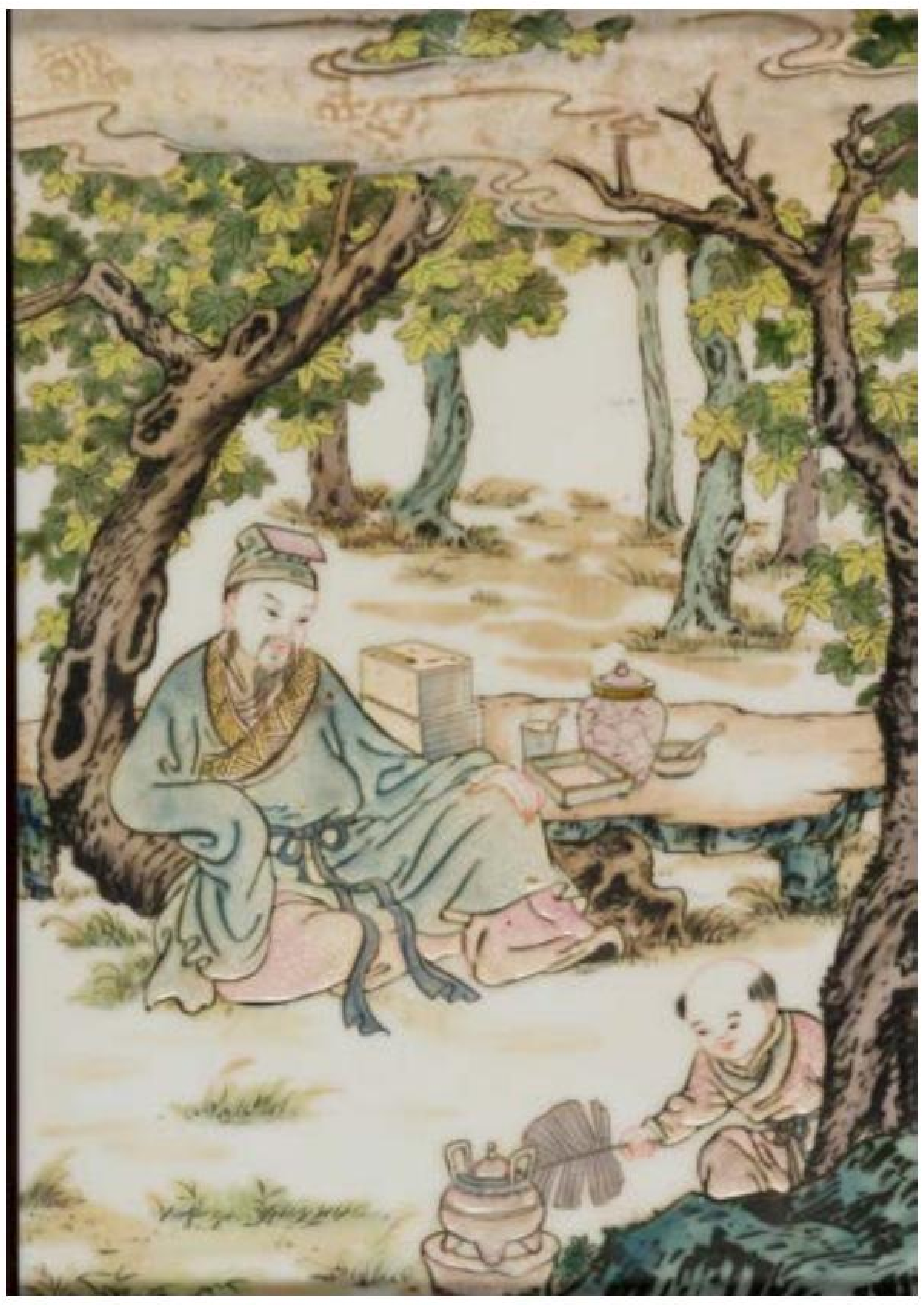
China, Qing Dynasty

Wood/Porcelain. 47.5x61.2 cm, framed. The plaque is finely decorated with a pair of mandarin ducks playfully swimming in a lotus pond. With traces of age, partially abraded.

Provenance: From a German private collection.

€ 300,-





24 | A WOOD-FRAMED QIANJIANG-CAI PORCELAIN PLAQUE

China, late Qing Dynasty

Porcelain/wood. 42.5x30 cm, framed. The plaque depicts the scene of „Gaozu Zhan She“, with an artist's inscription and signature in the upper right corner. With traces of age, partially abraded.

Provenance: From an old private collection in North Rhine-Westphalia.

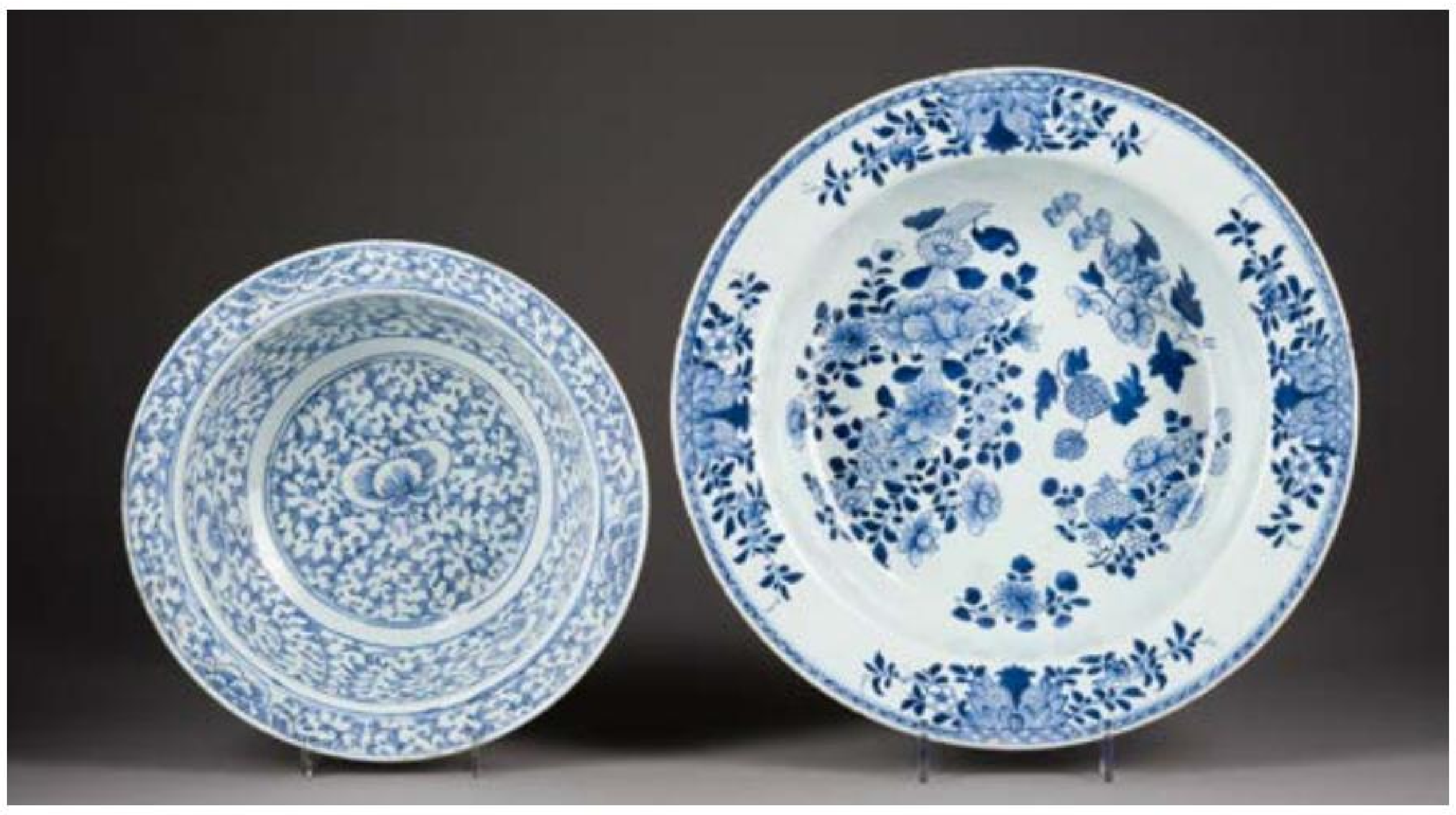
€ 360,-

25 | A WOOD-FRAMED FAMILLE-ROSE PORCELAIN PLAQUE

China

Wood/Porcelain. 55x39 cm, framed. The plaque is finely decorated with a scholar and boy. With traces of age, partially abraded.

€ 100,-

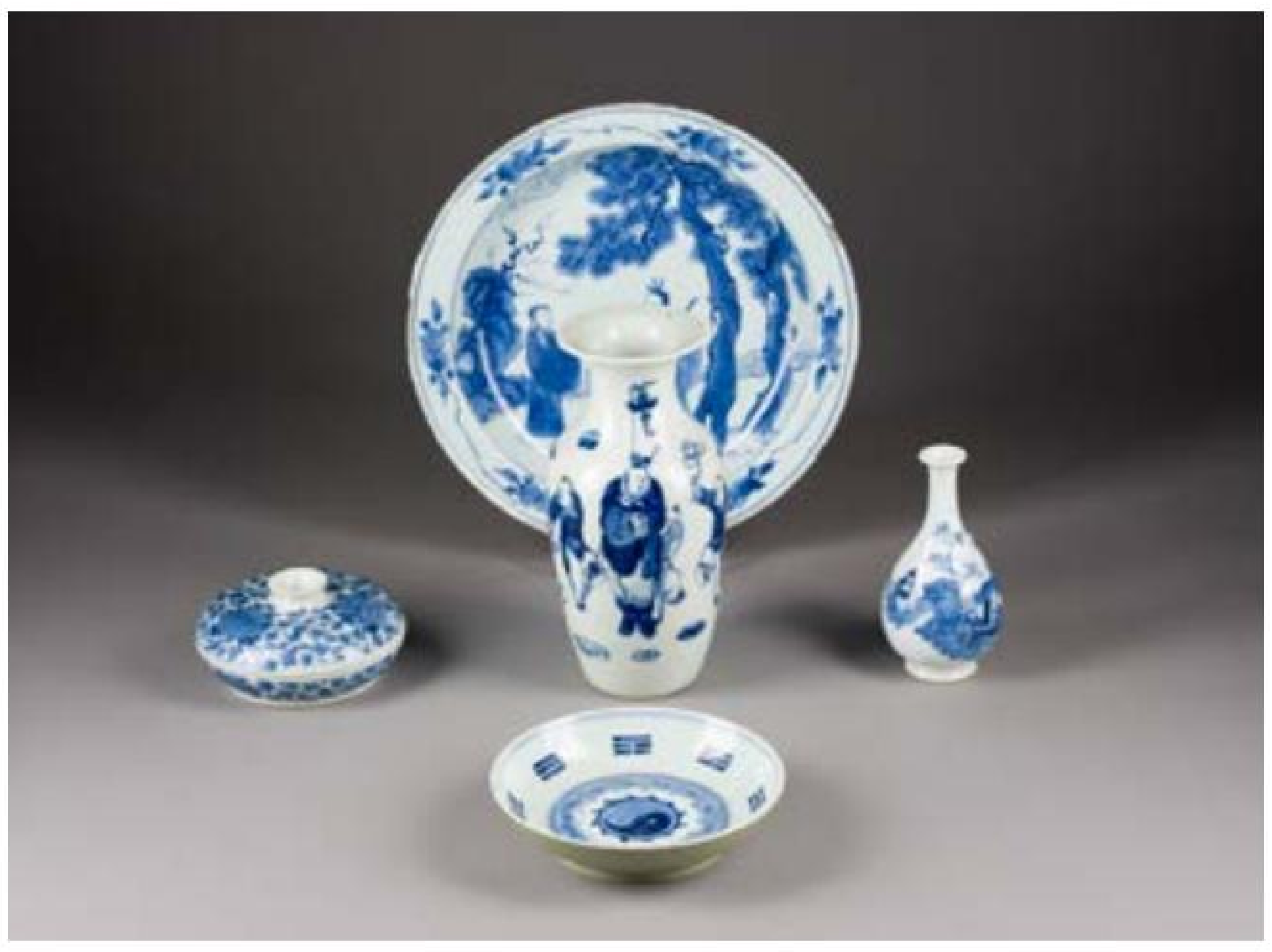


26 | TWO LARGE BLUE AND WHITE ‘FLORAL’ DISH

China, Qing Dynasty

Porcelain. D. 29.5-38.5 cm. Including a late Qing dynasty dish decorated with floral motifs, and an 18th-century export dish also decorated with floral motifs. With traces of age and use, partially abraded and with minor chips to the rim.

€ 280,-

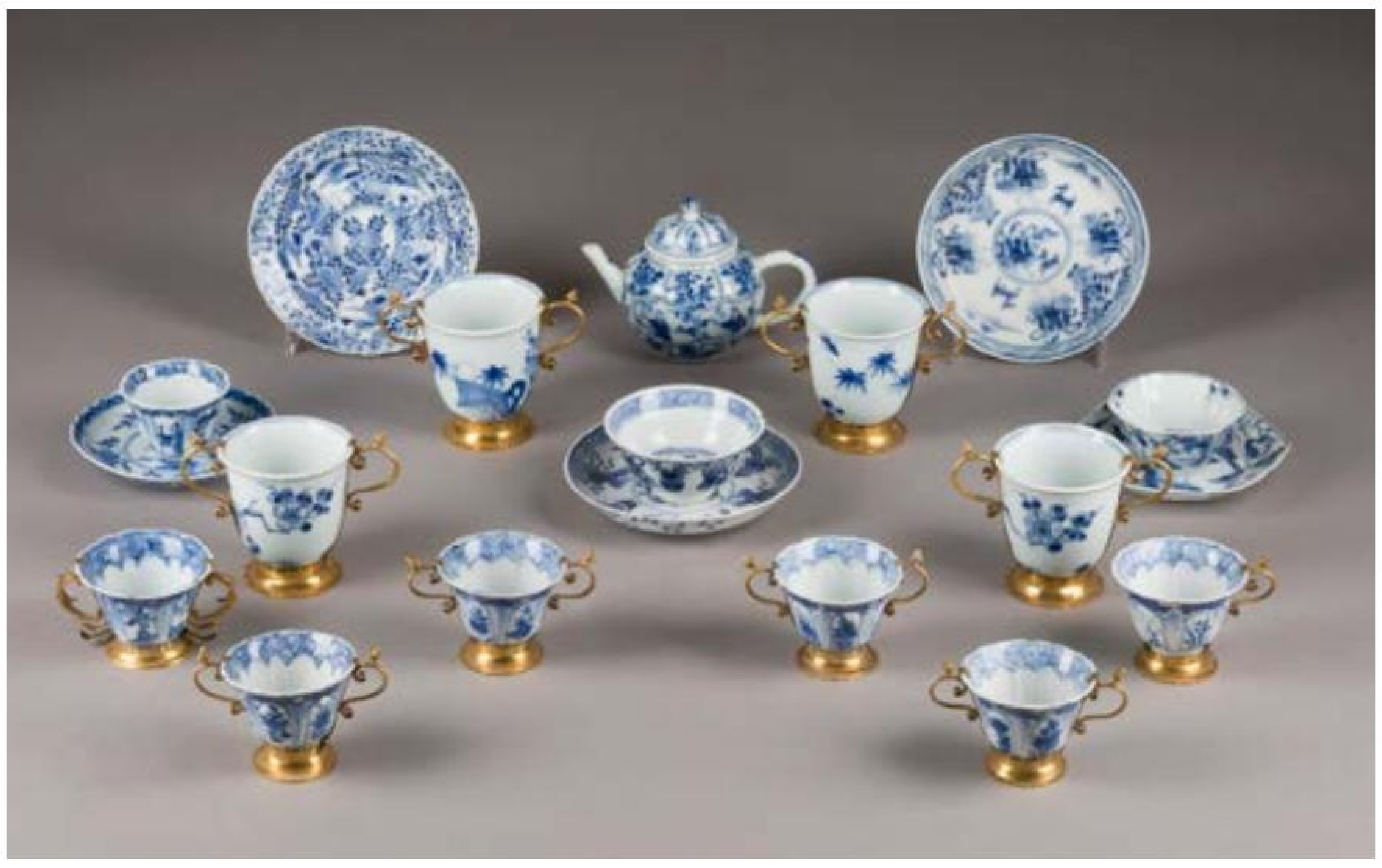


27 | A GROUP OF FIVE BLUE AND WHITE PORCELAIN PIECES

China, 19th/20th century

Porcelain. H. 14-22.4 cm (vases), D. 12.6-28.7 cm (box and dishes). Comprising two vases decorated with figural scenes, one of which bears a „Da Qing Kangxi Nian Zhi“ mark; two dishes, each with a mark to the base; and a box with cover, also bearing a mark on the base. With traces of use and age, partially damaged.

€ 180,-

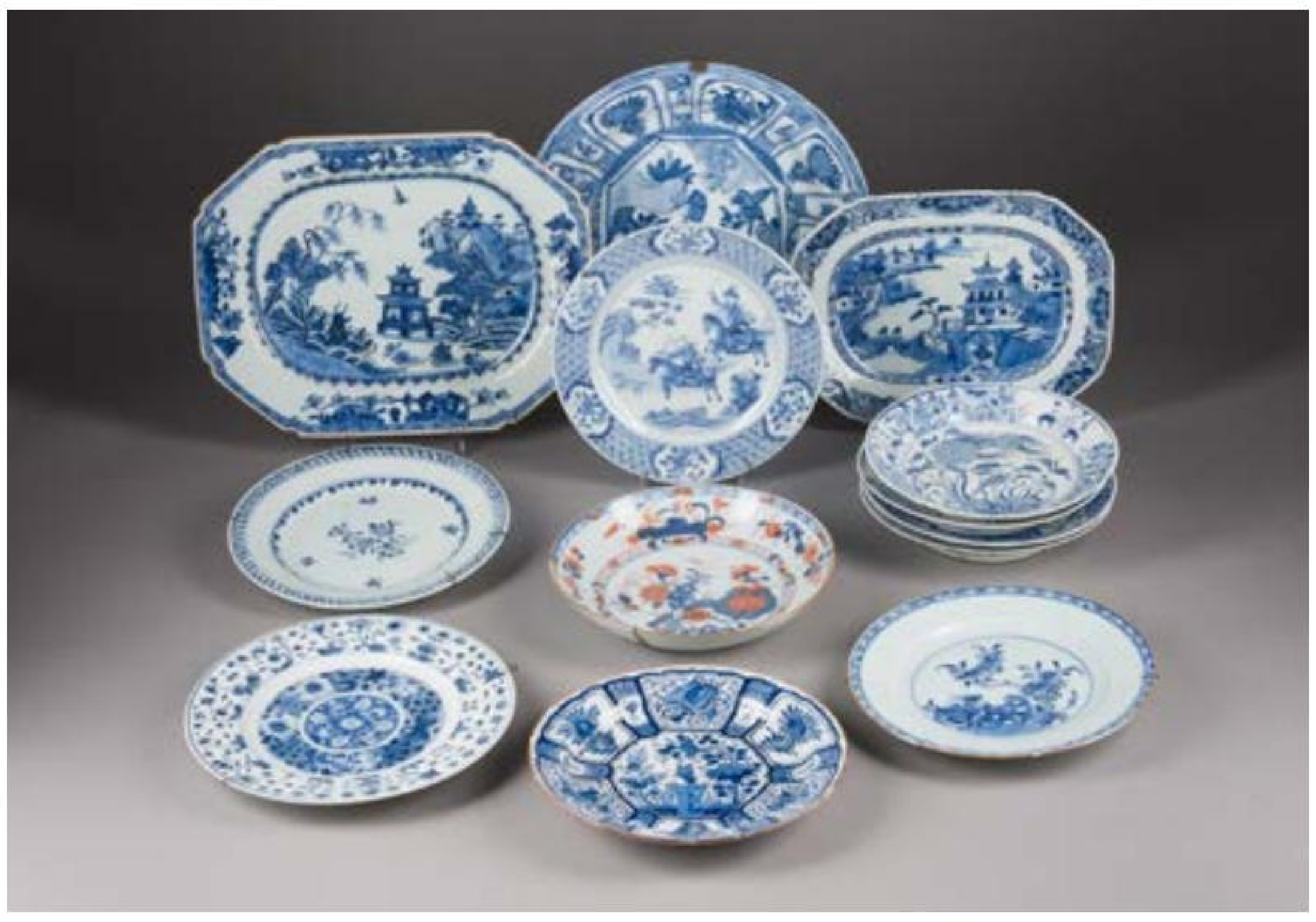


28 | A GROUP OF NINETEEN BLUE AND WHITE PORCELAIN PIECES

China, Qing Dynasty

Porcelain. H. 3.7-9.1 cm; D. of sauers ca. 11.2-13 cm. Including thirteen cups, ten ormolu-mounted; five saucers; and a teapot. In total, five pieces with marks. With traces of age and use, partially chipped and cracked.

€ 180,-

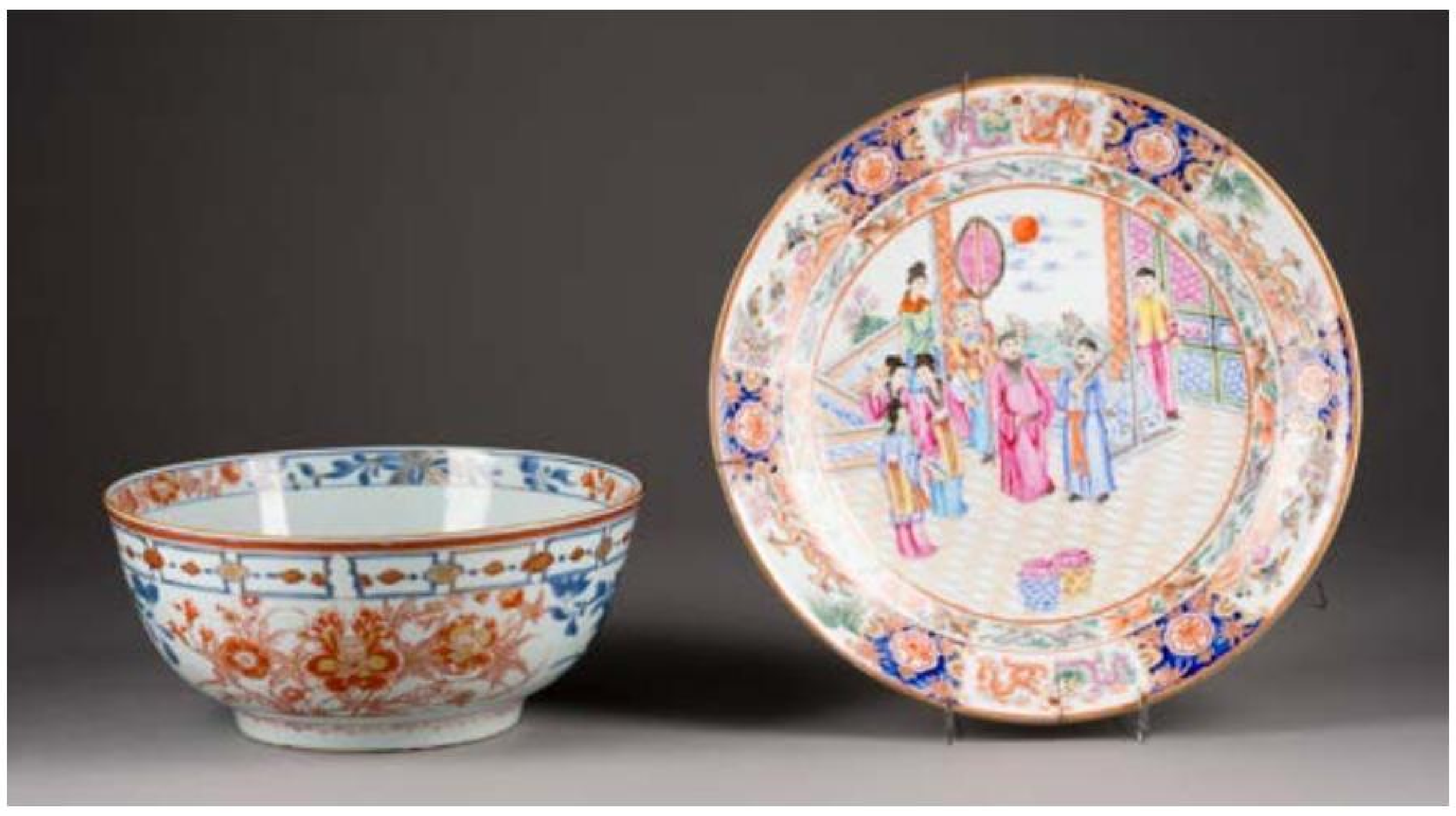


29 | THIRTEEN VARIOUS PORCELAIN DISHES

China, 19th/20th century

Porcelain. D. ca. 21-35 cm. Seven of them have mark on the bottom. With traces of use, partially chipped and cracked.

€ 220,-

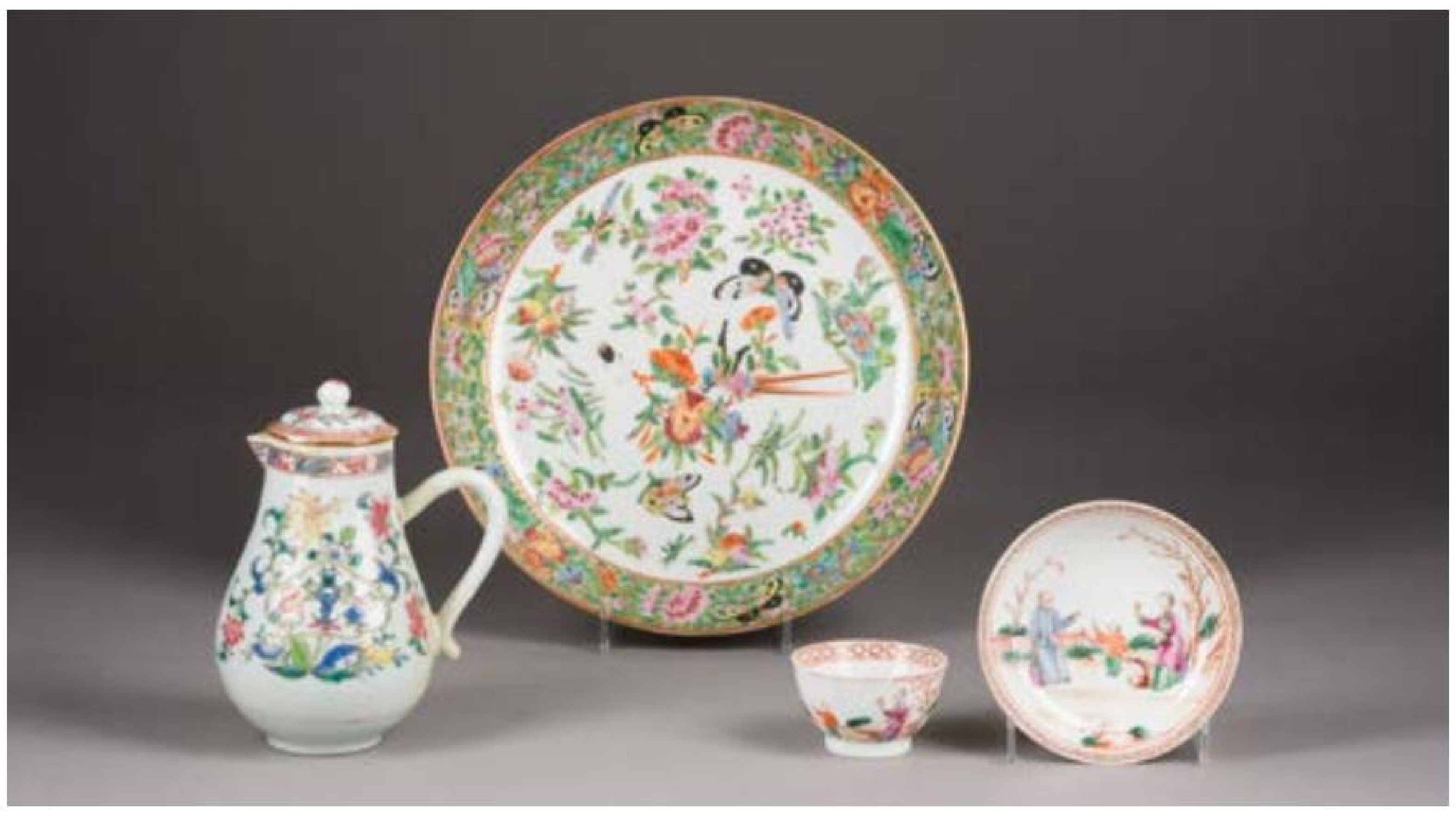


30 | AN IMARI BOWL AND A CANTON FAMILLE ROSE PLATE

China

Porcelain. H. 12.2 cm (bowl), D. 33 cm (plate). Comprising an Imari bowl decorated with floral motifs and a Canton famille rose plate decorated with figural scenes. With traces of use and partial abrasion; the bowl exhibits chips to the rim and footrim.

€ 390,-

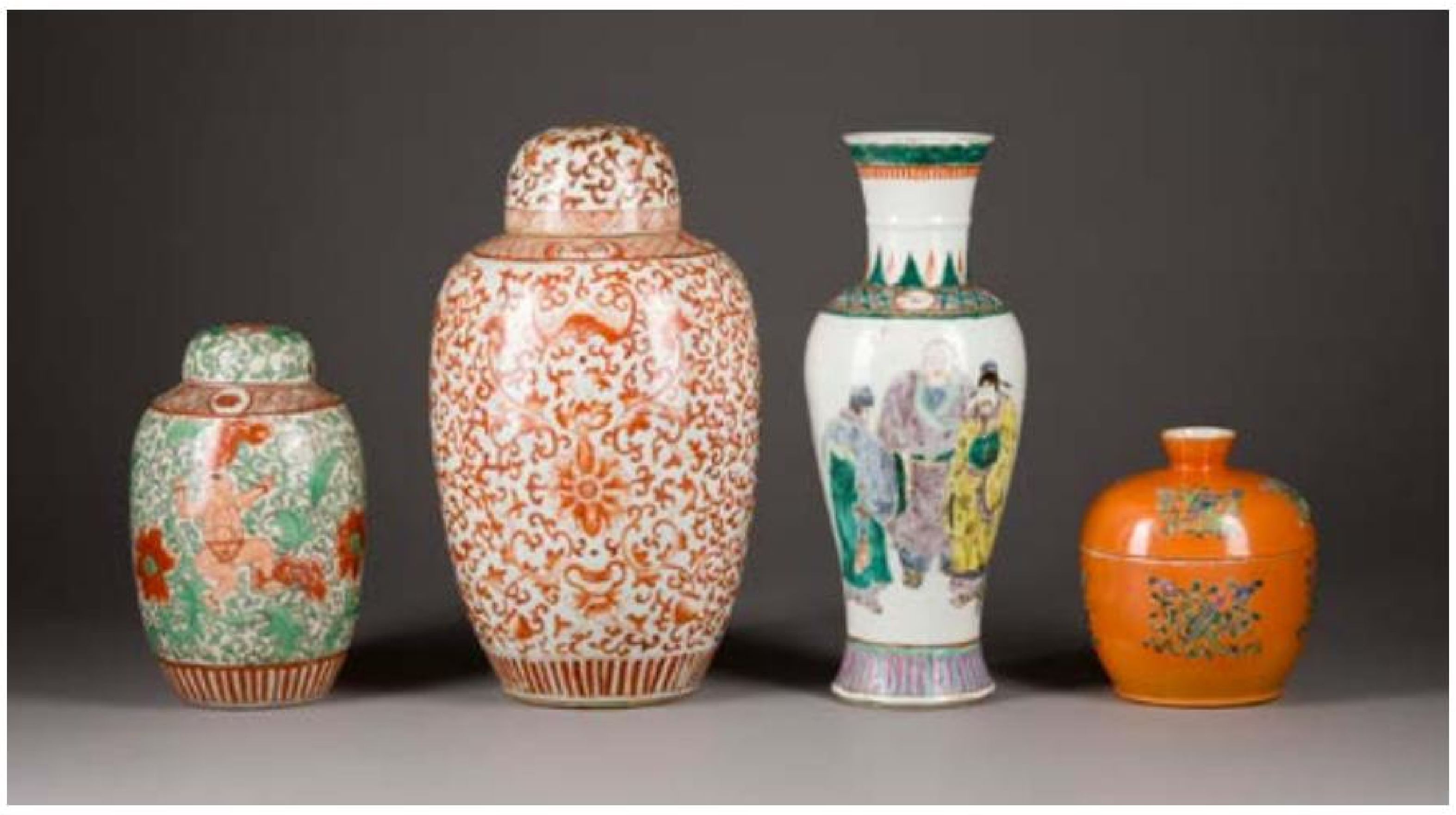


31 | A GROUP OF FOUR FAMILLE-ROSE PORCELAIN OBJECTS

China, Qing Dynasty

Porcelain. H. 3.9-15.2 cm (teapot and cup); D. 10.7-24.5 cm (saucer and dish). Including a small famille rose cup and saucer decorated with figural scenes, a famille rose teapot decorated with flowers, and a Canton famille rose dish decorated with flowers. With traces of age and use, as well as several hairline cracks, partially damaged and restored.

€ 100,-

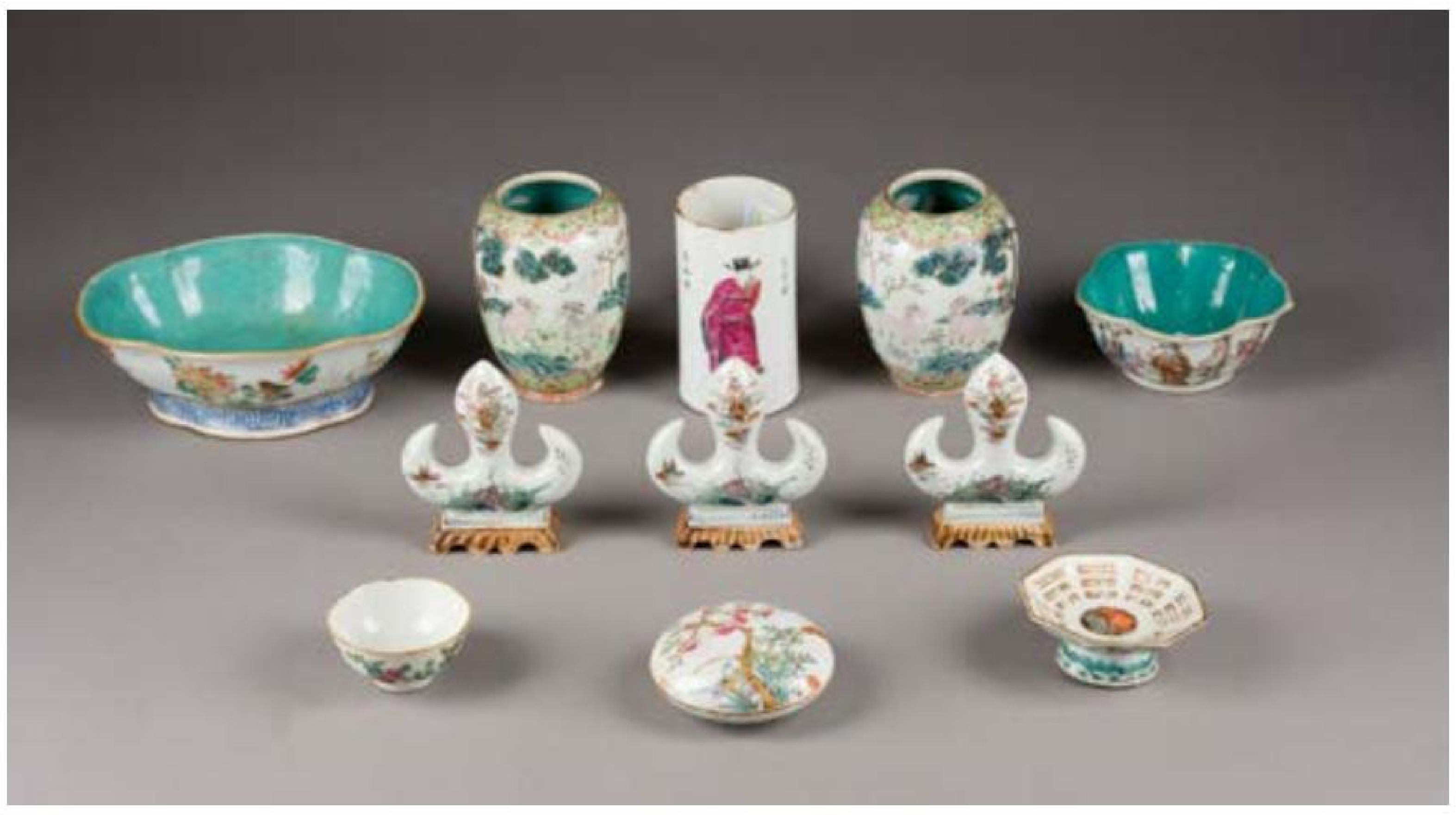


32 | A GROUP OF FOUR PORCELAIN PIECES

China, 19th/20th century

Porcelain. H. 14.4-31 cm. Comprising a coral-ground famille rose bowl with cover, bearing two „Tong Zhi Nian Zhi“ marks; a wucai jar with cover decorated with boys; an iron-red painted jar with cover depicting flowers and bats; and a wucai vase decorated with figural scenes, bearing a „Kang Xi Nian Zhi“ mark to the base. With traces of use and age, partially damaged.

€ 220,-

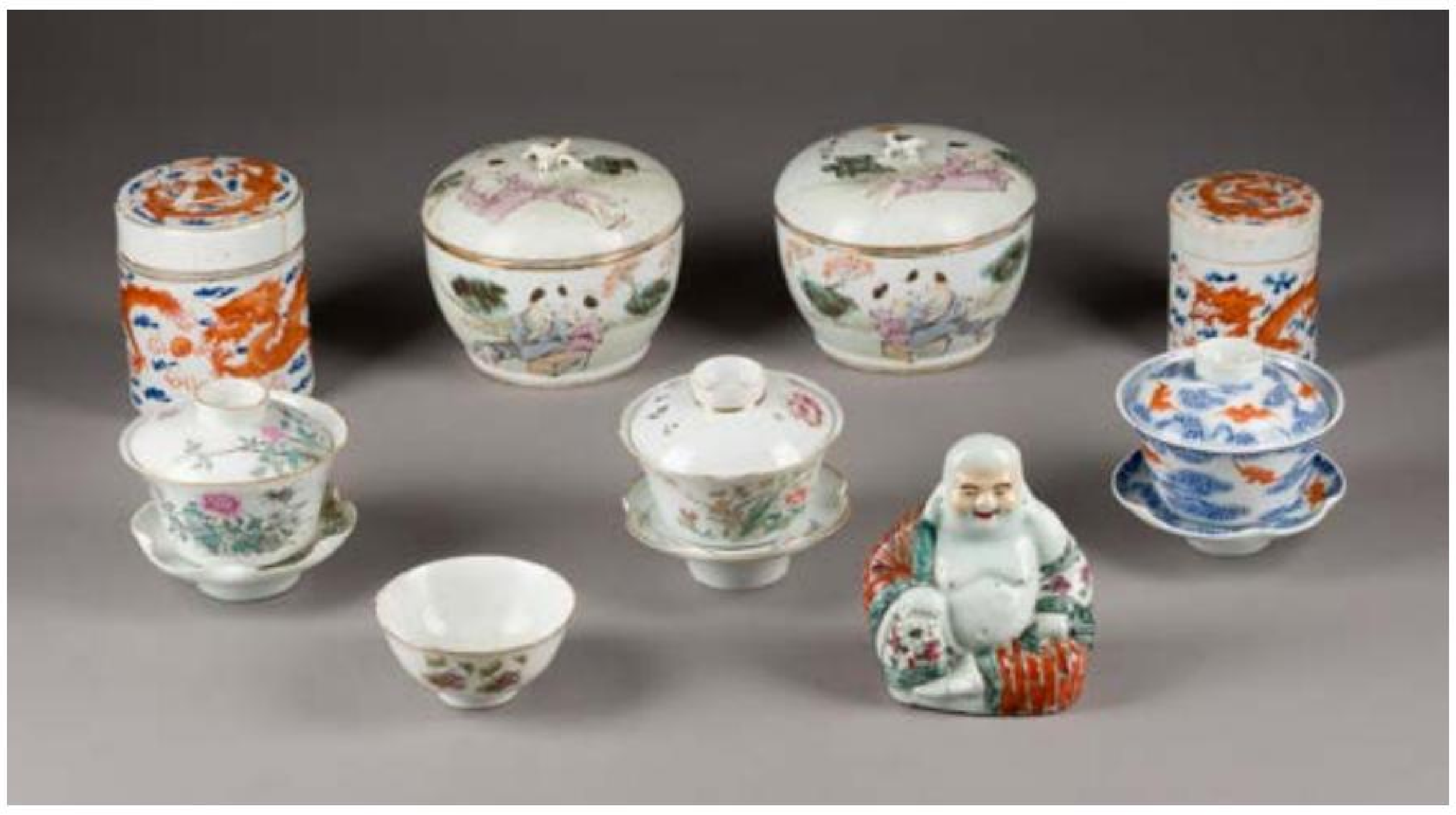


33 | ELEVEN FAMILLE ROSE PORCELAIN PIECES

China, 19th/20th century

Porcelain. H. 3.5-11 cm. Comprising a cup, a small stem-dish, two bowls, a seal box and cover, two small vases, a brush pot, and three brush rests. Eight of the pieces bear marks. With traces of age and use, partially abraded; one with hairline cracks.

€ 220,-

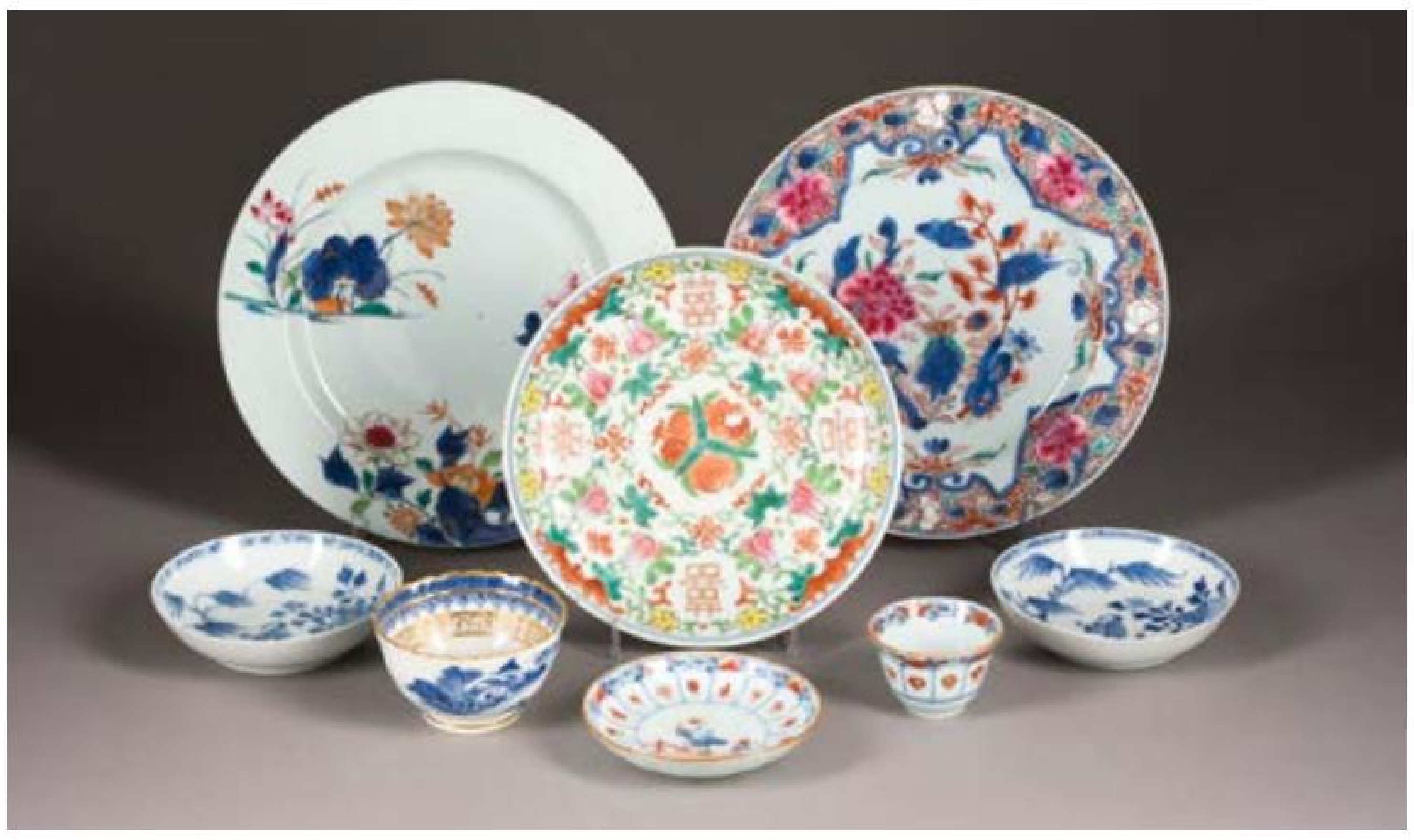


34 | A GROUP OF NINE PORCELAIN PIECES

China, early 20th century and Republic

Porcelain. H. 4.5-11.7 cm. Including a small qianjiangcai bowl, three bowls, cover and stands (one blue and white with iron-red decorated bats, two famille rose decorated with flowers), two ironred decorated boxes and covers decorated with dragons and two qianjiangcai bowl and cover, as well as a famille rose Budai. Six of them with marks. With traces of use and age, partially damaged and restored.

€ 160,-

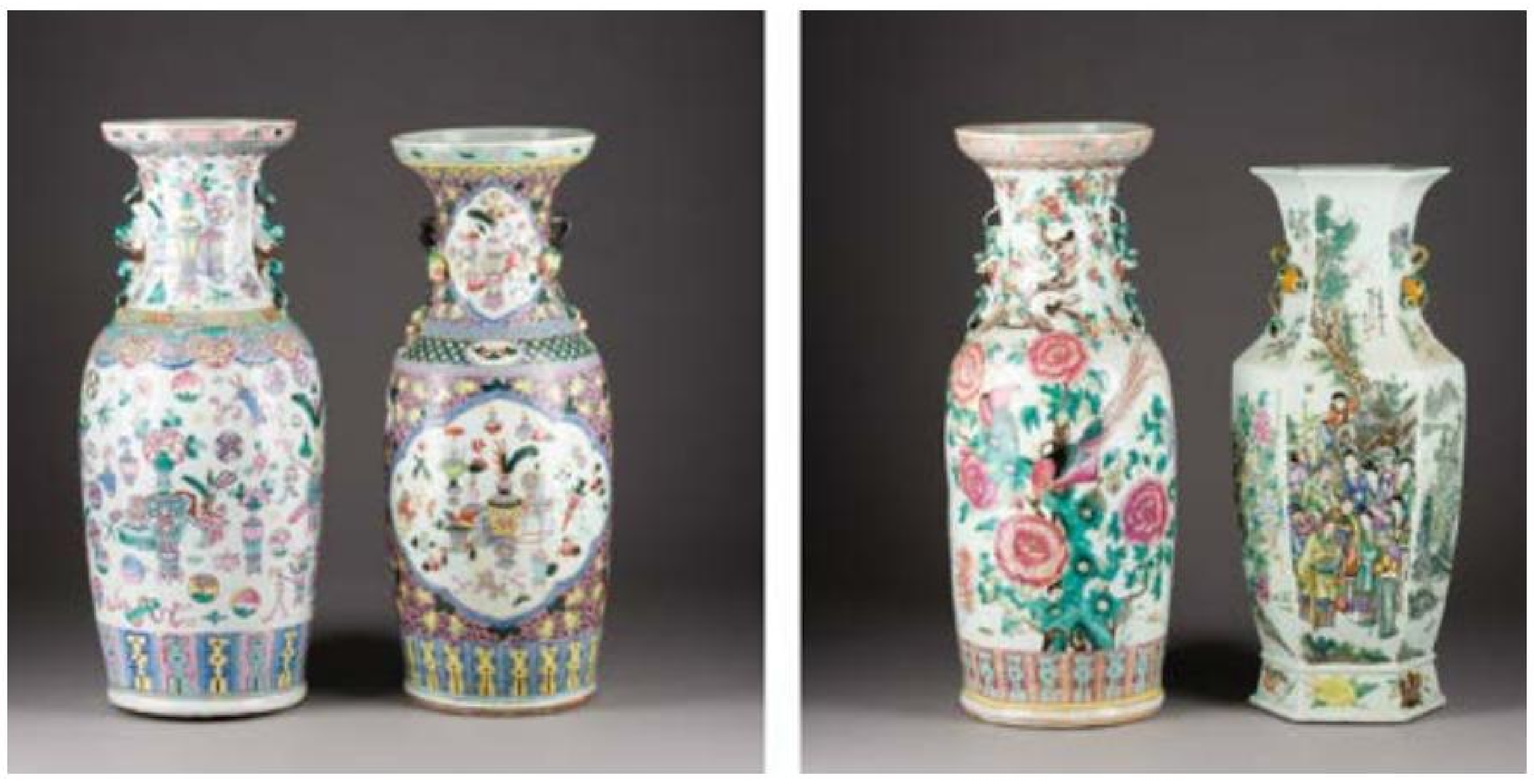


35 | A GROUP OF EIGHT VARIOUS PORCELAIN OBJETCS

China, 19th/20th century

Porcelain. H. 4.2-5 cm of the cups; D. 10.9-23.5 cm of the dishes. Comprising three famille rose dishes, one bearing the mark „Daqing Jiaqing Nianzhi“; two blue and white saucers; a gilt and iron-red decorated blue and white saucer with a small matching cup; and a gilt-decorated blue and white cup. With traces of age and use, minor rim chips, and several hairline cracks across various bodies.

€ 240,-

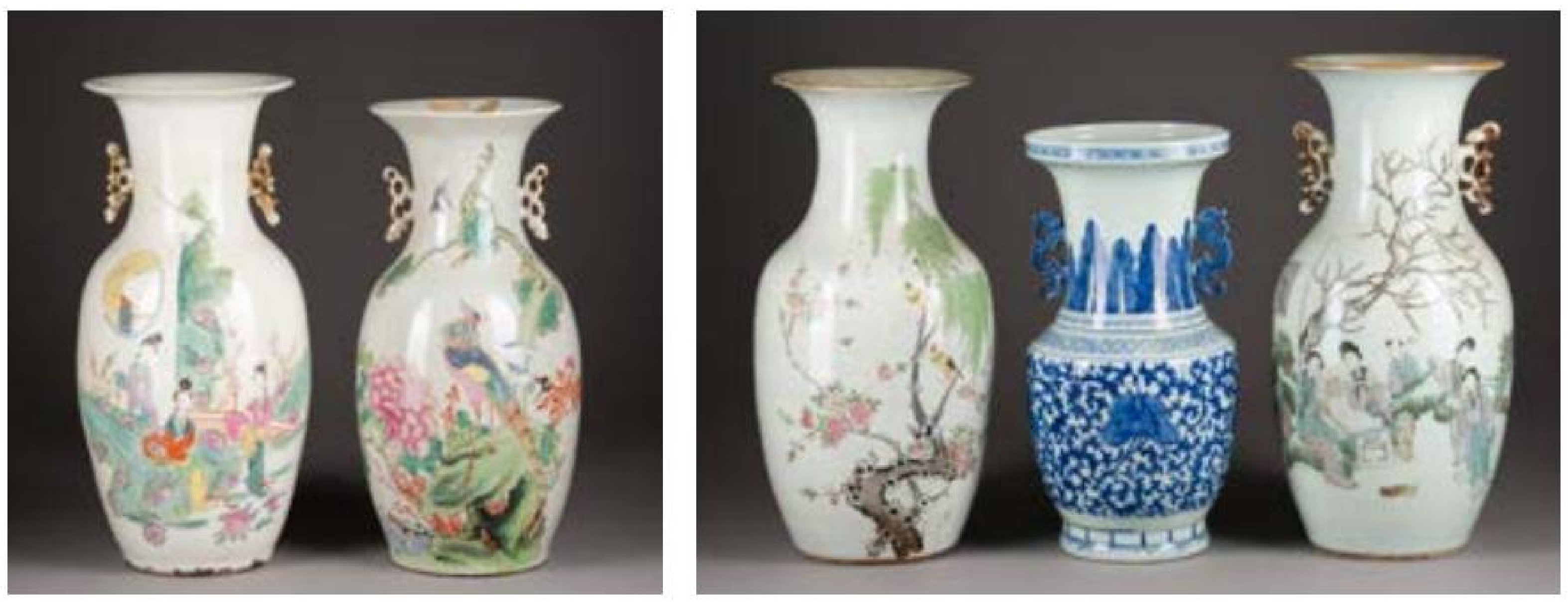


36 | A GROUP OF FOUR FAMILLE-ROSE VASES

China, early 20th century

Porcelain. H. 56.5-60.5 cm. Including a vase decorated with figure scenes, a vase decorated with flowers and birds, and two vases decorated with ‘antiques’. With traces of use and age, partially abraded, one with a minor chip to the rim, one with cracks on the base.

€ 500,-

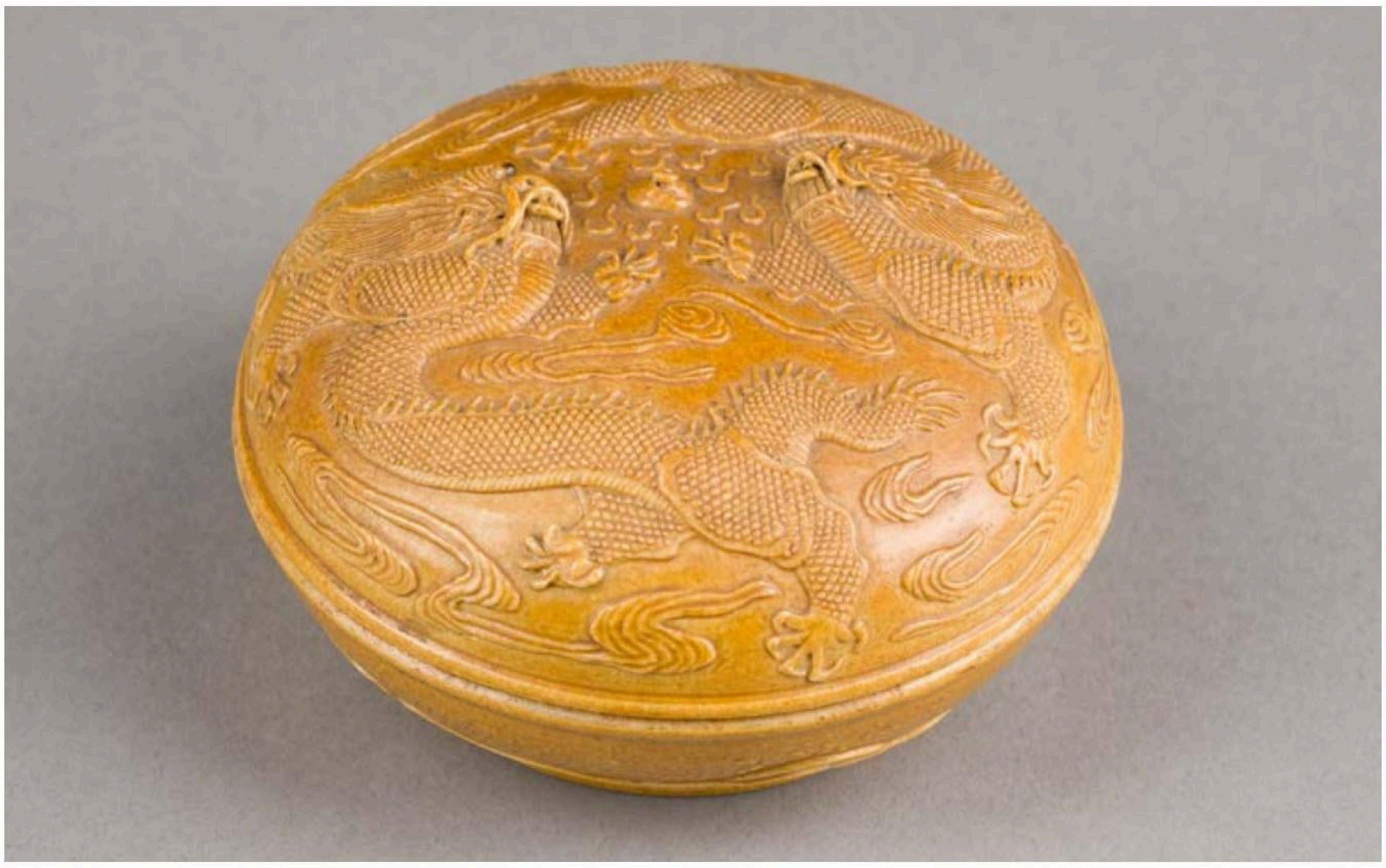


37 | FOUR QIANJIANGCAI VASES AND A BLUE-WHITE VASE

China, Republic period

Porcelain. H. 37-45 cm. Including four qianjiangcai vases, two decorated with figure scenes, two with floral decoration, and a blue-and-white vase decorated with flowers. With traces of use and age, partially abraded, the base of the blue-and-white vase with cracks.

€ 500,-

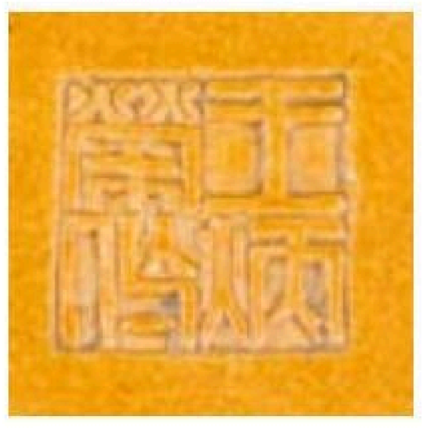


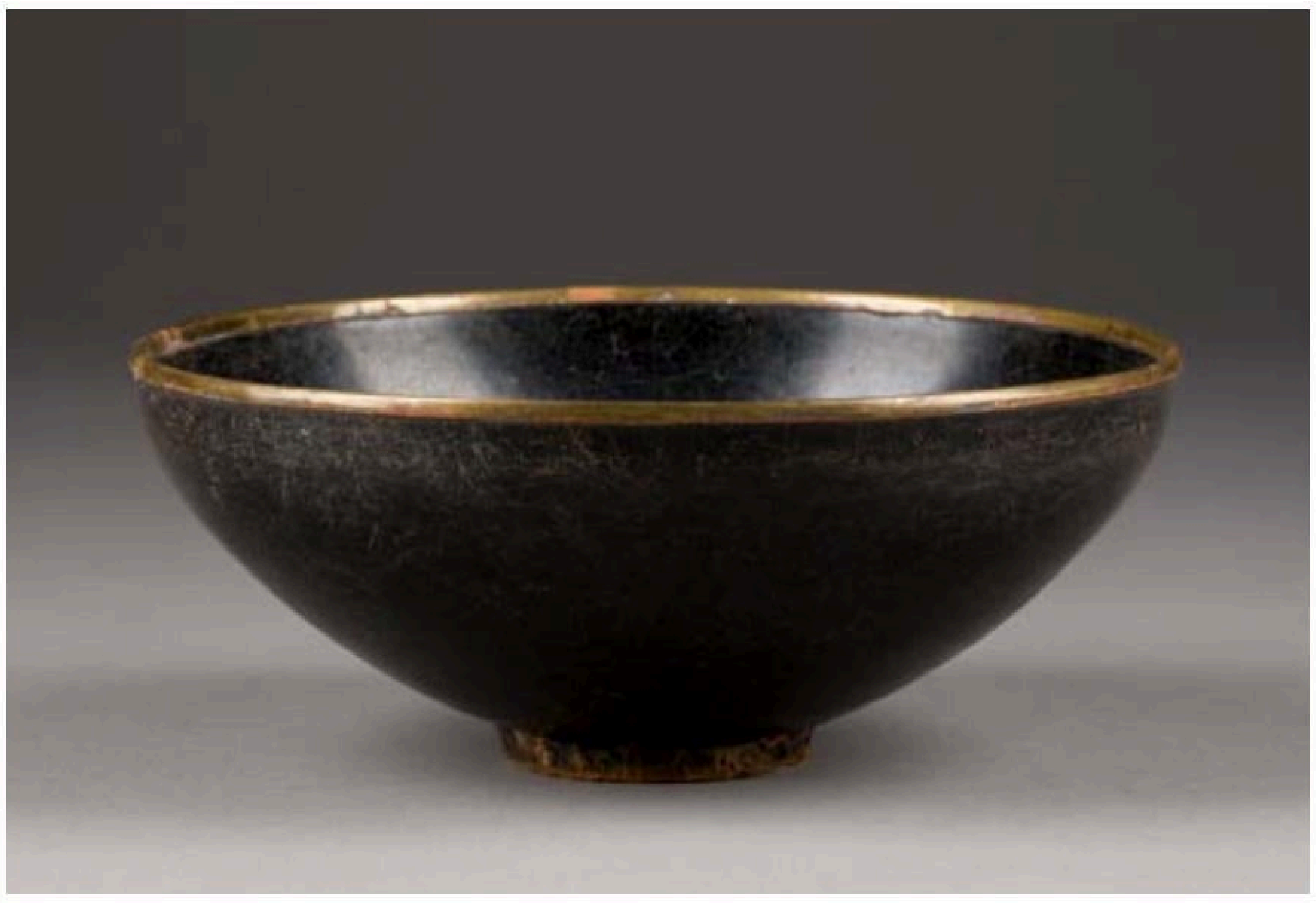
38 | A YELLOW-GLAZED CARVED AND MOULDED ‘DRAGON’ SEAL BOX AND COVER

China, 19th century

Porcelain. D. 8.3 cm. The cover is finely carved in high relief with two five-clawed dragons chasing a flaming pearl amidst swirling clouds. The base is carved in relief with a „Wang Bingrong zuo (Made by Wang Bingrong)“ mark. The interior contains remnants of red seal paste. With traces of age.

€ 600,-





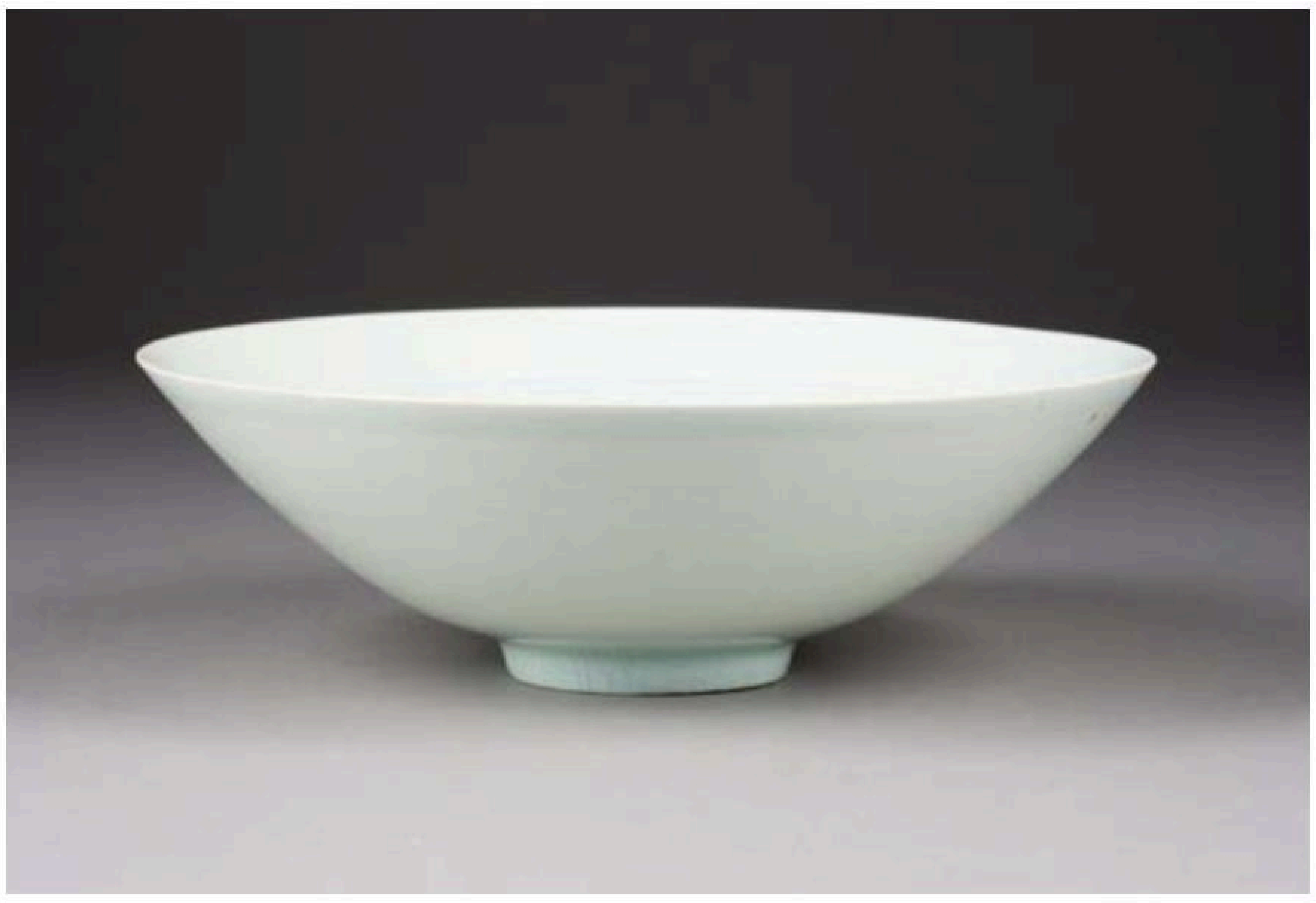
39 | A RARE JIZHOU LEAF-DECORATED TEA BOWL

China, probably Song-Dynasty

Pottery. H. 6.3 cm. The bowl is coated with a black glaze on both the interior and exterior. The interior is decorated near the centre with a brownish-buff leaf. The rim is fitted with a brass band. With traces of use and age, partially cracked and abraded.

Provenance: From a German private collection.

€ 300,-

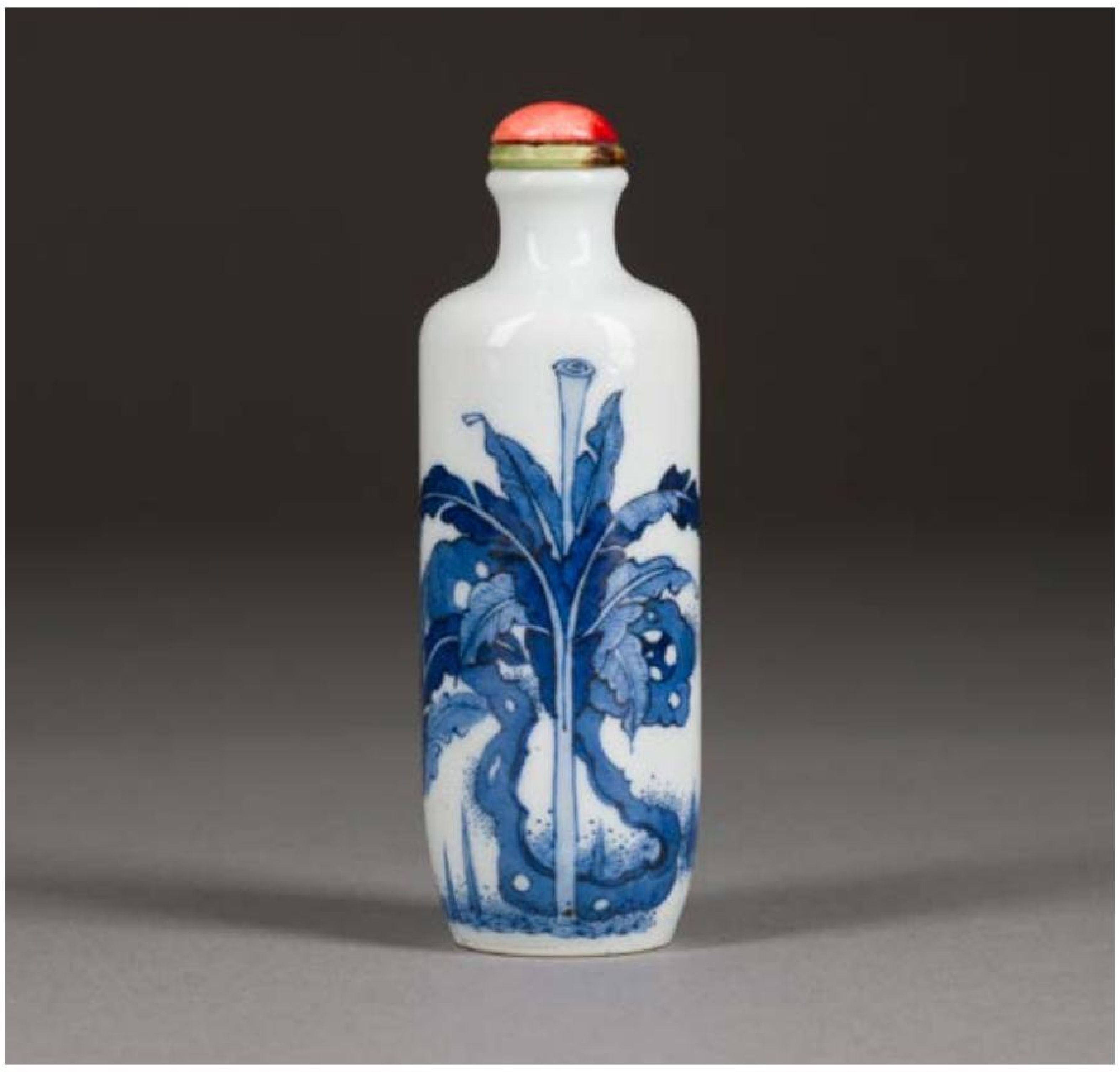


40 | AN INCISED QINGBAI ‘BOYS’ BOWL

China, Song Style

Porcelain. D. 21 cm. Decorated to the interior with several stylised boys amongst dense scrolling fronds, covered in a fine pale blue-green glaze. With traces of age.

€ 390,-

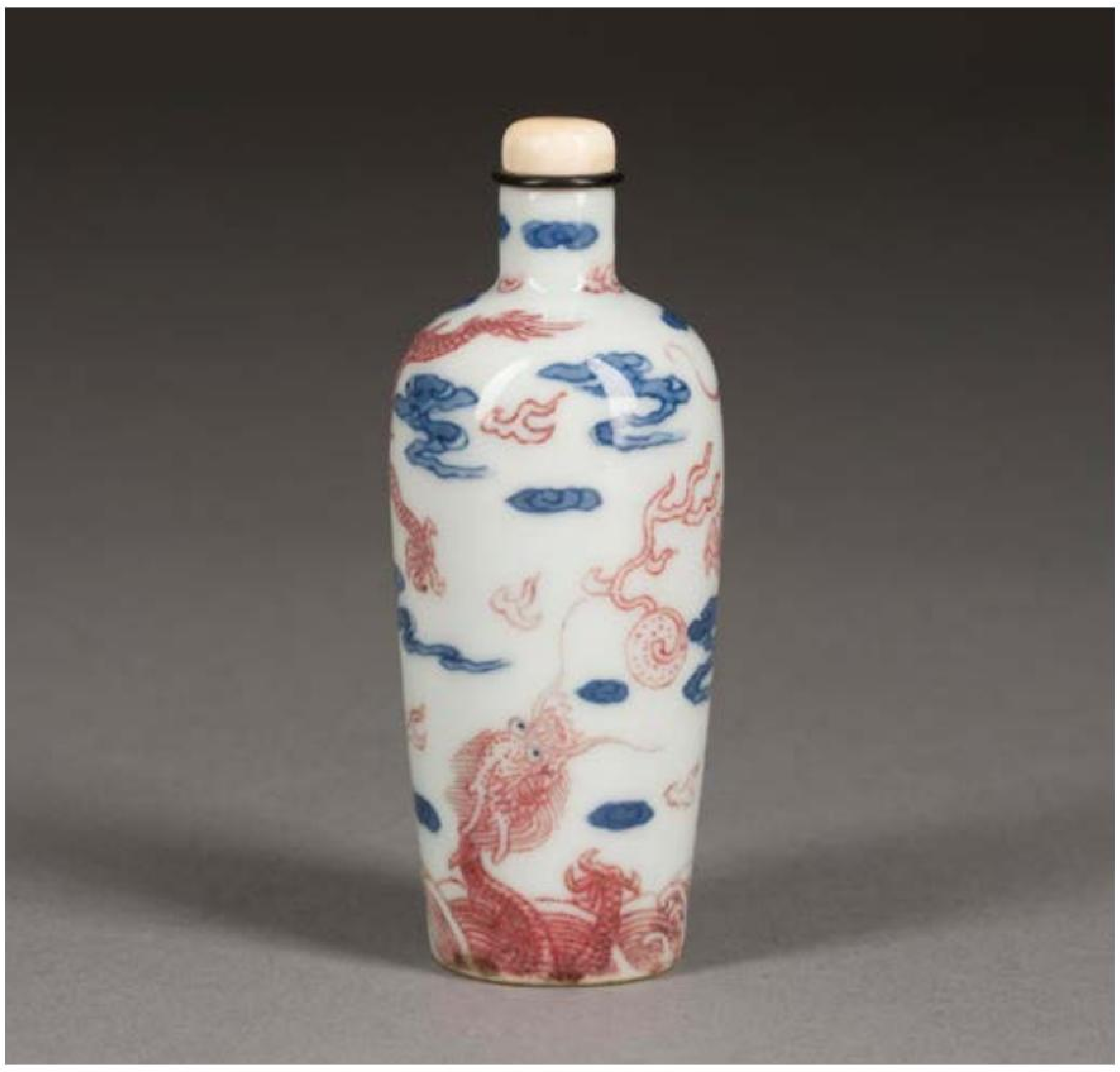


41 | A BLUE AND WHITE SNUFF BOTTLE

China, Qing Dynasty

Porcelain. H. 10.2 cm. The snuff bottle is finely decorated with a rooster, a hen, and several chicks beside trees and rockwork. With a lozenge-shaped mark on the bottom, fitted with a coral stopper. With traces of use and age, slightly abraded.

€ 280,-



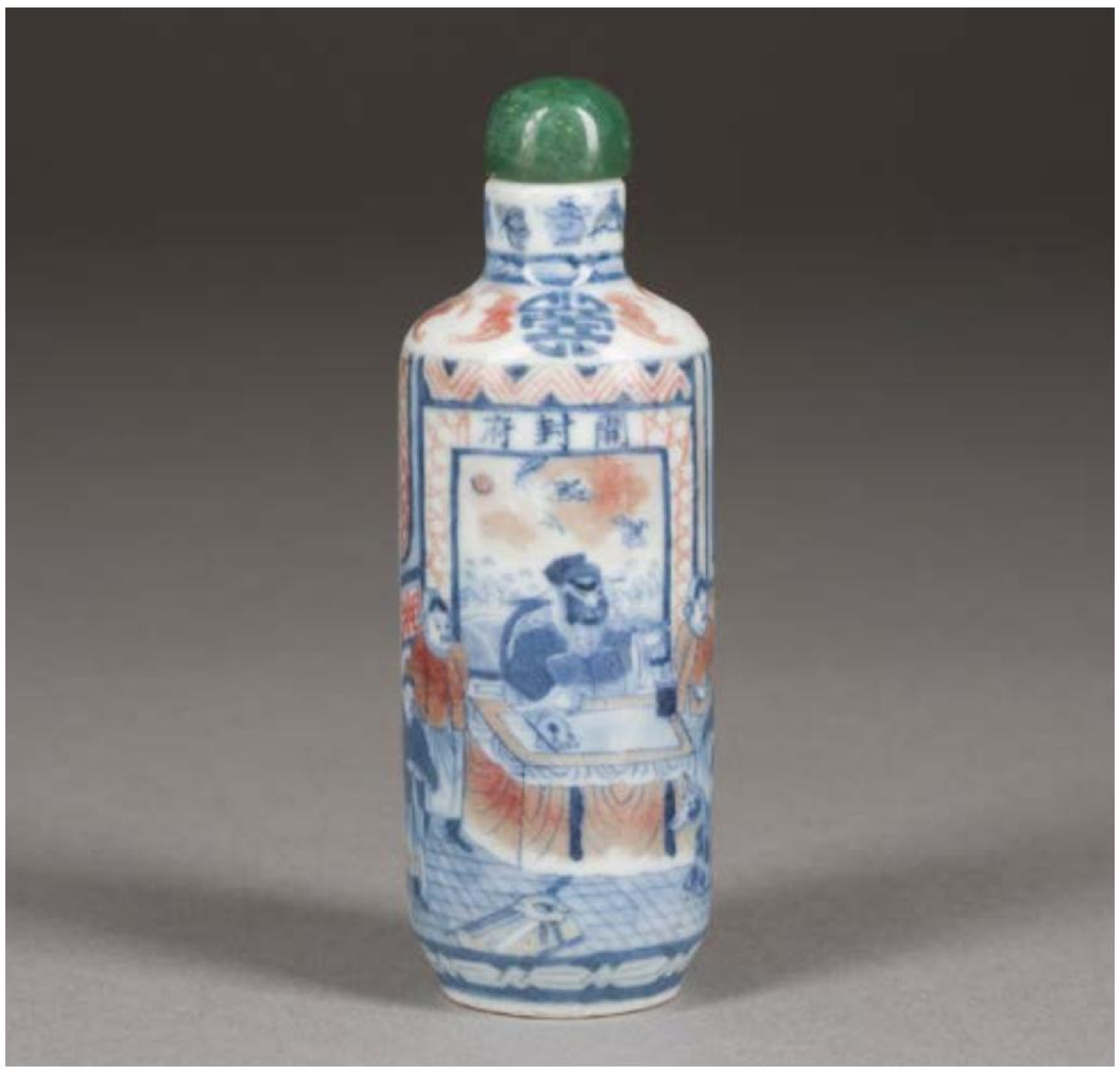
42 | A COPPER-RED-DECORATED BLUE AND WHITE 'DRAGON' SNUFF BOTTLE

China, Qing Dynasty

Porcelain. H. 8.1 cm. The snuff bottle is of tapering form and is decorated with five-clawed dragons chasing pearls, the base with a six-character mark „Da Qing Yongzheng Nianzhi“. With traces of use and age.

Provenance: From a private collection in North Rhine-Westphalia.

€ 280,-



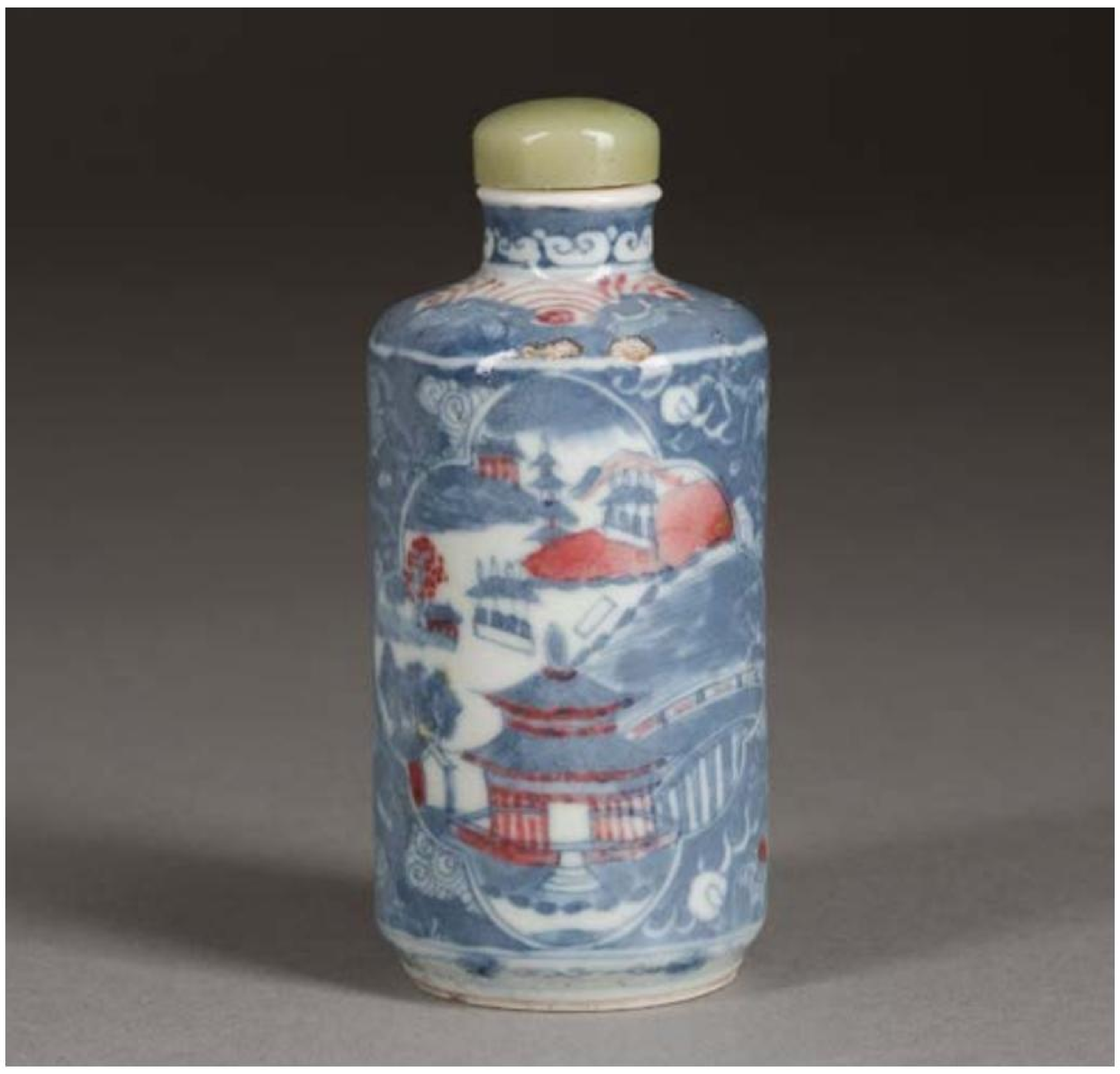
43 | A COPPER-RED-DECORATED BLUE AND WHITE 'FIGURAL' SNUFF BOTTLE

China, late Qing Dynasty

Porcelain. H. 9.7 cm. The snuff bottle is finely decorated with the scene of „Kai Feng Fu Pan An“. The neck is adorned with the Eight Treasures pattern, the shoulder with shou character and bat motifs, and the base with a dragon design. Fitted with a jadeite stopper. With traces of use and age.

Provenance: From a private collection in North Rhine-Westphalia.

€ 300,-

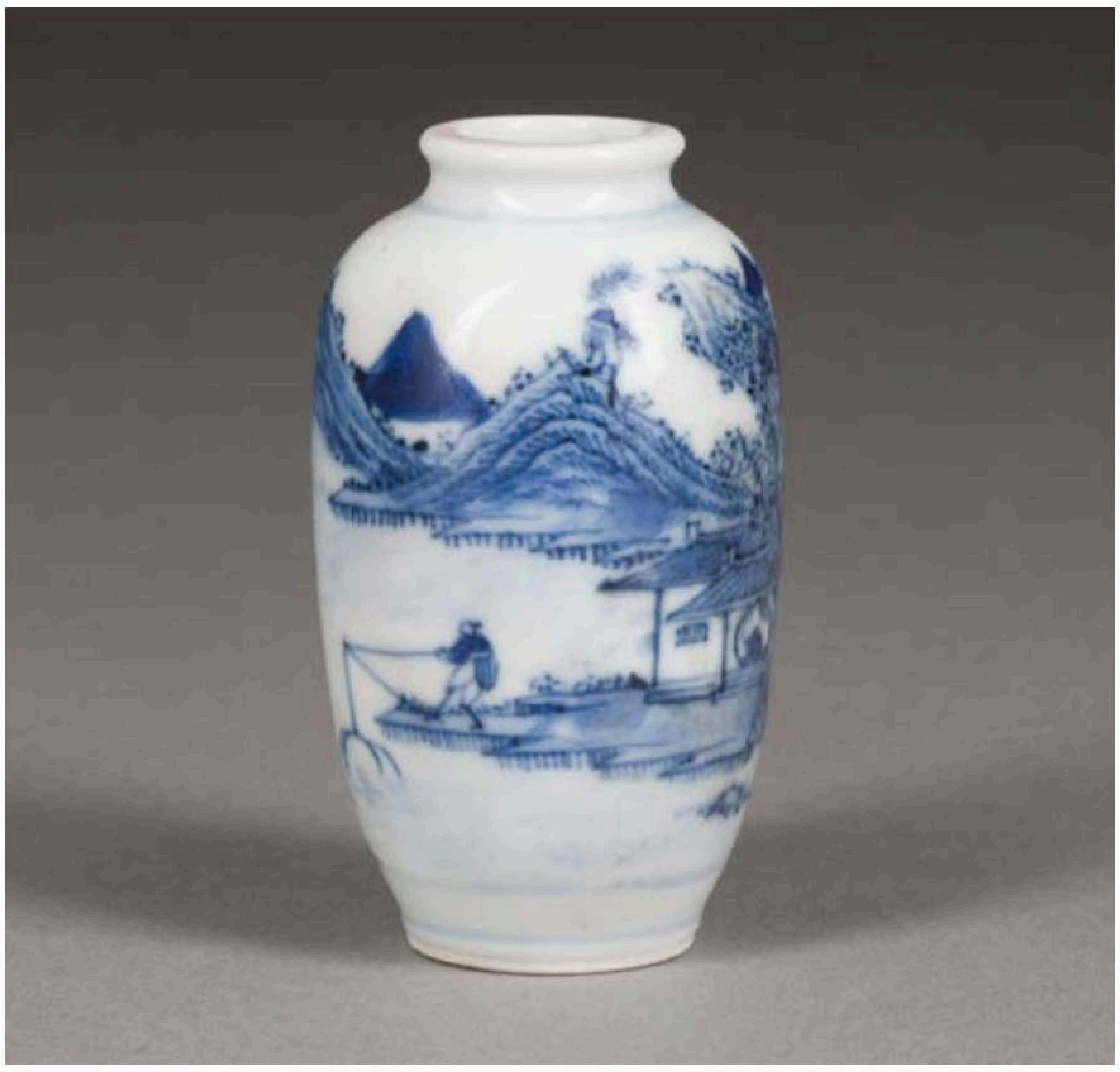


44 | A COPPER-RED-DECORATED BLUE AND WHITE SNUFF BOTTLE

China, Qing-Dynasty

H. 9 cm. Porcelain. The snuff bottle is cylindrical with a waisted neck, the shoulder decorated with a dragon playing with a pearl. The body is pierced with two panels: within each panel are landscape scenes with pavilions, while outside the panels are a pair of dragons playing with a pearl. The base bears an animal mark. With traces of age, slightly chipped on the shoulder and base rim.

€ 280,-

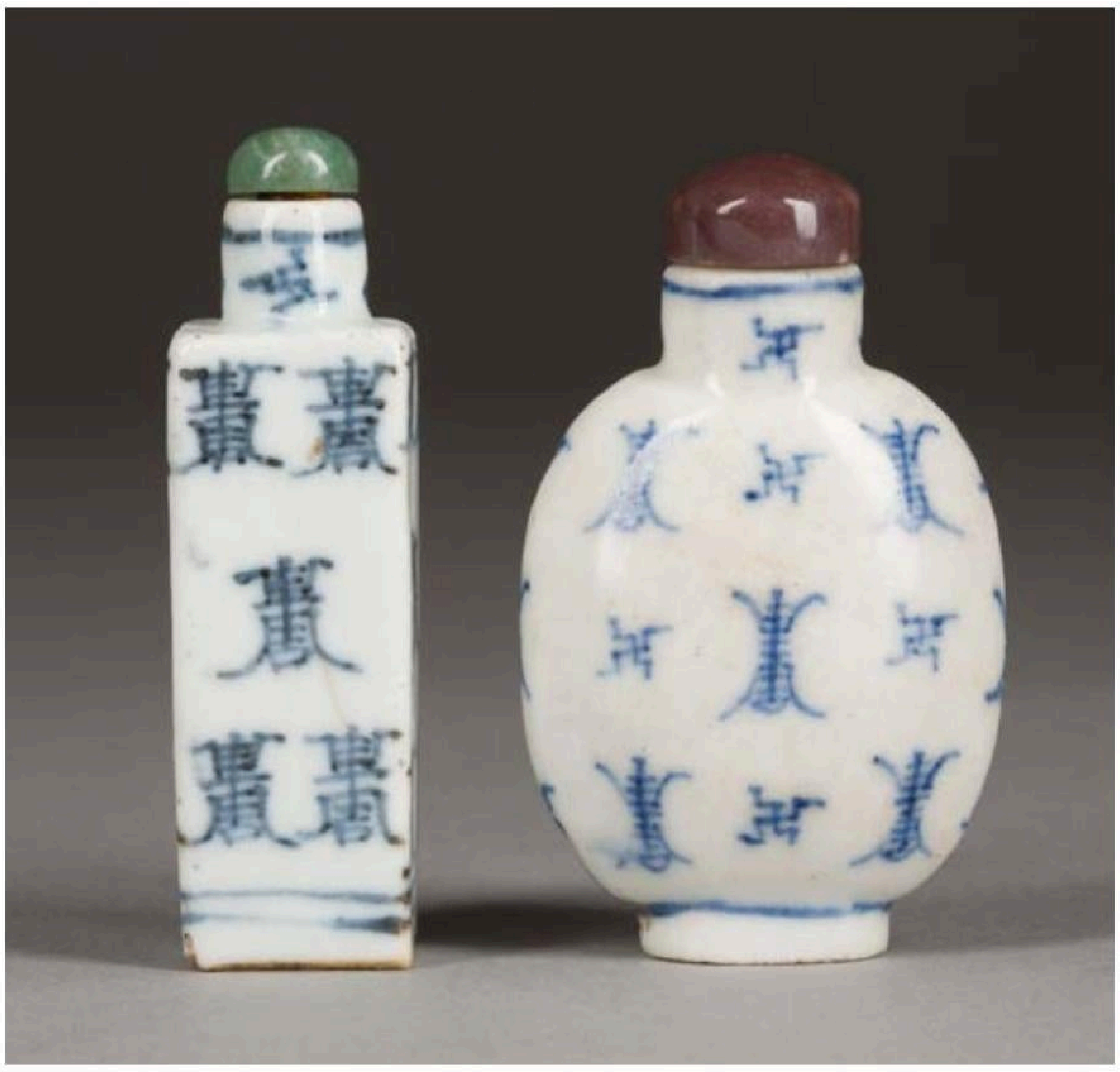


45 | A SMALL BLUE AND WHITE VASE

China, 19th/20th century

Porcelain. H. 6.9 cm. The small vase is decorated with landscape. With traces of age and use, partially abraded.

€ 180,-

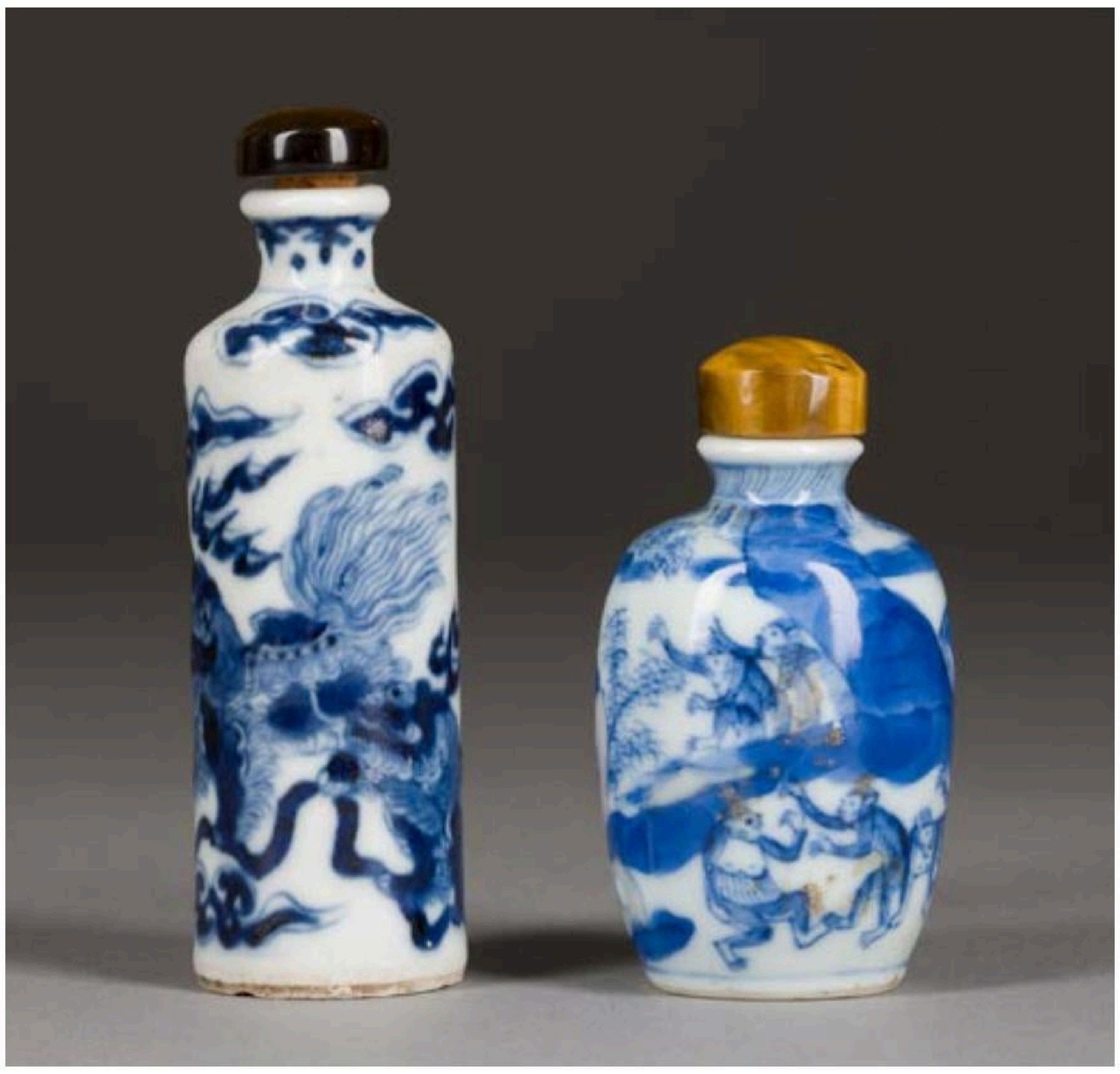


46 | TWO BLUE AND WHITE ‘SHOU’-CHARACTER SNUFF BOTTLES

China, 19th/20th Century

Porcelain. H. 7-7.3 cm. With traces of age and use, partially abraded; one slightly chipped and with a minor hairline crack.

€ 180,-

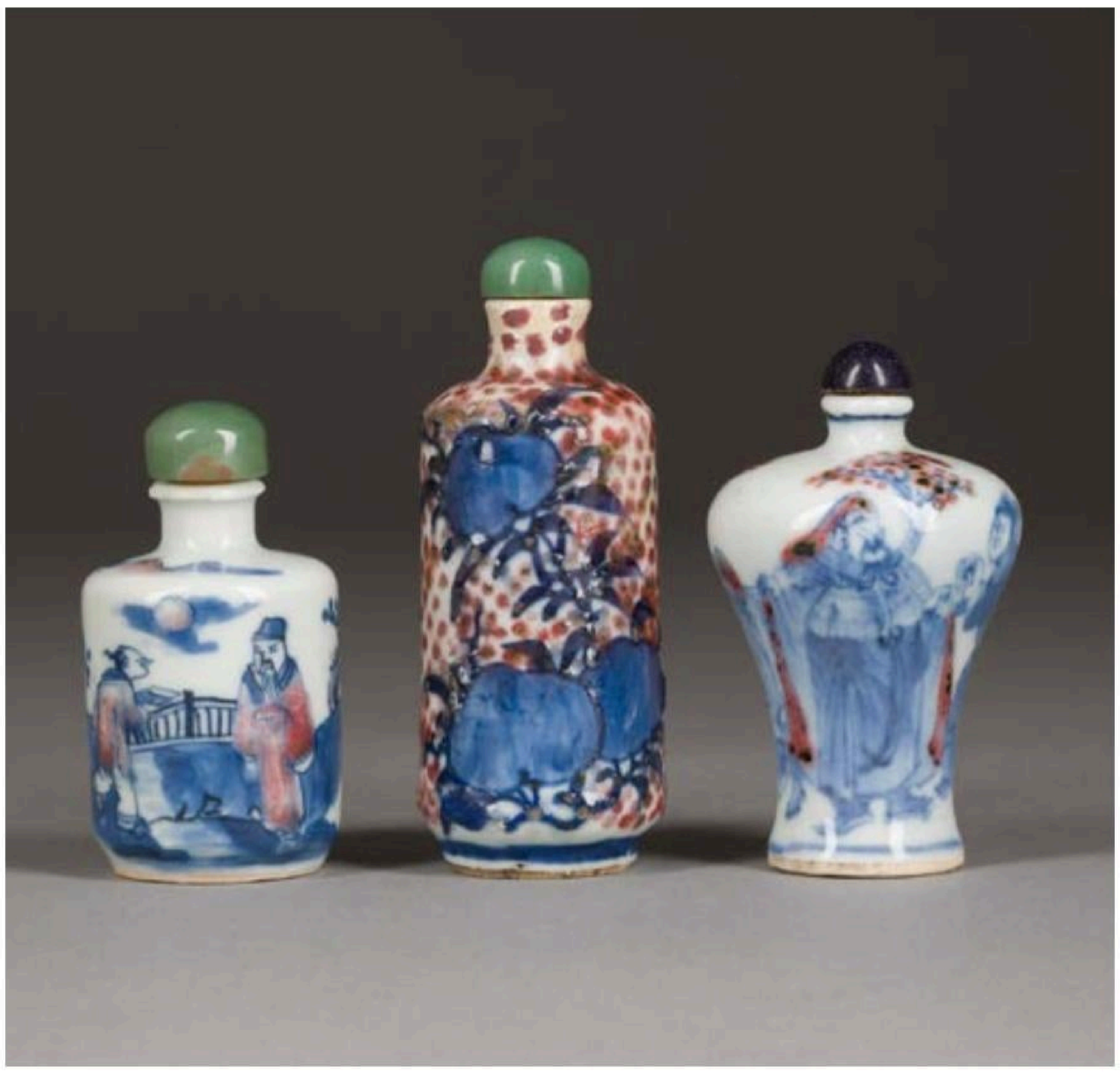


47 | TWO BLUE AND WHITE ‘ANIMAL’ SNUFF BOTTLES

China, Qing Dynasty

Porcelain/Tigerite. H. 7.2-9.7 cm. Including a copper-red decorated blue and white snuff bottle depicting monkeys, with a mark „Da Qing Yongzheng nian zhi“ to the base, and a blue and white snuff bottle depicting Buddhist lions, with a mark „Da Qing Qianlong nian zhi“ to the base. Both fitted with tiger’s eye stoppers. With traces of age and use, partially abraded; one chipped on the bottom.

€ 220,-

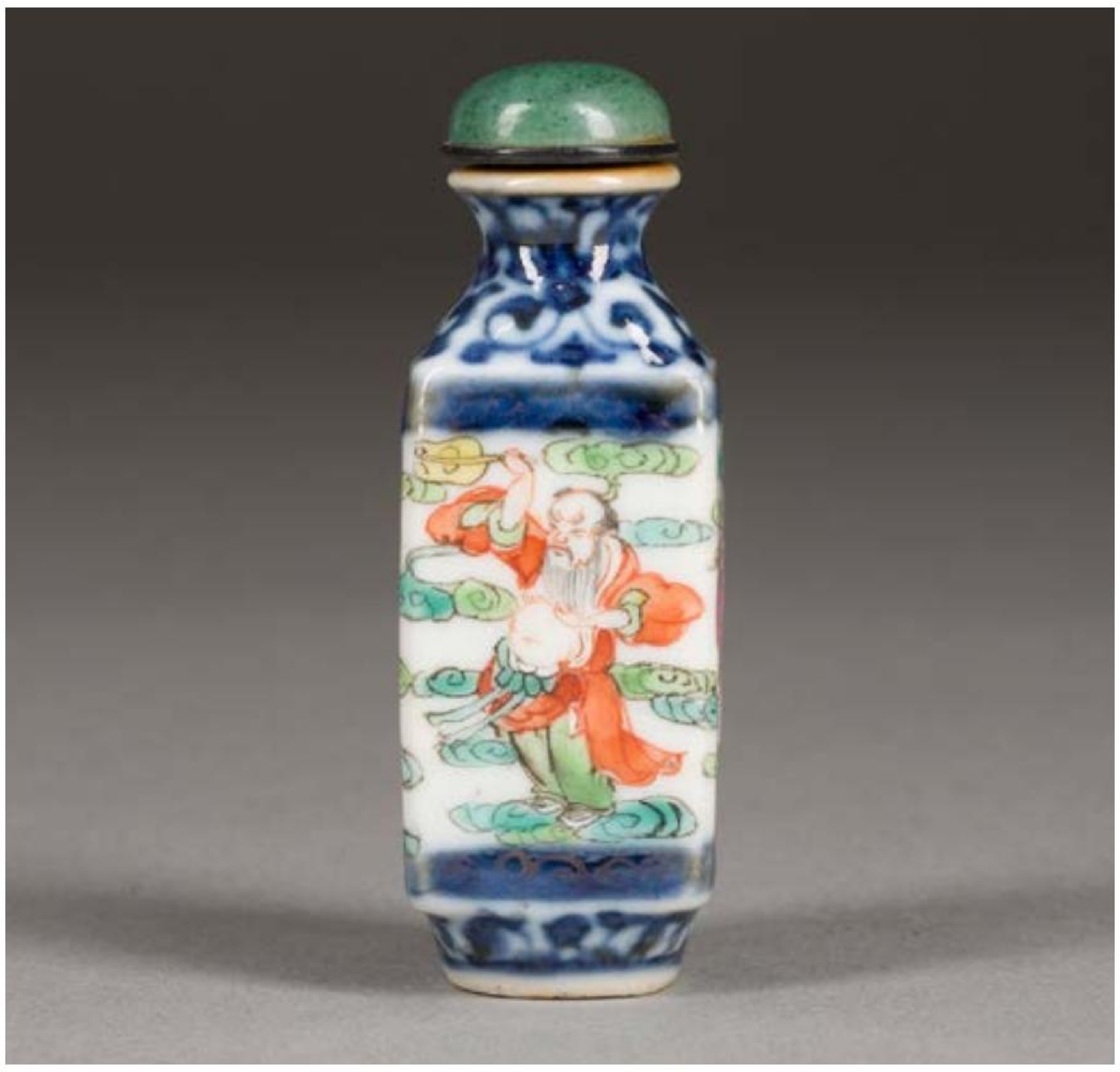


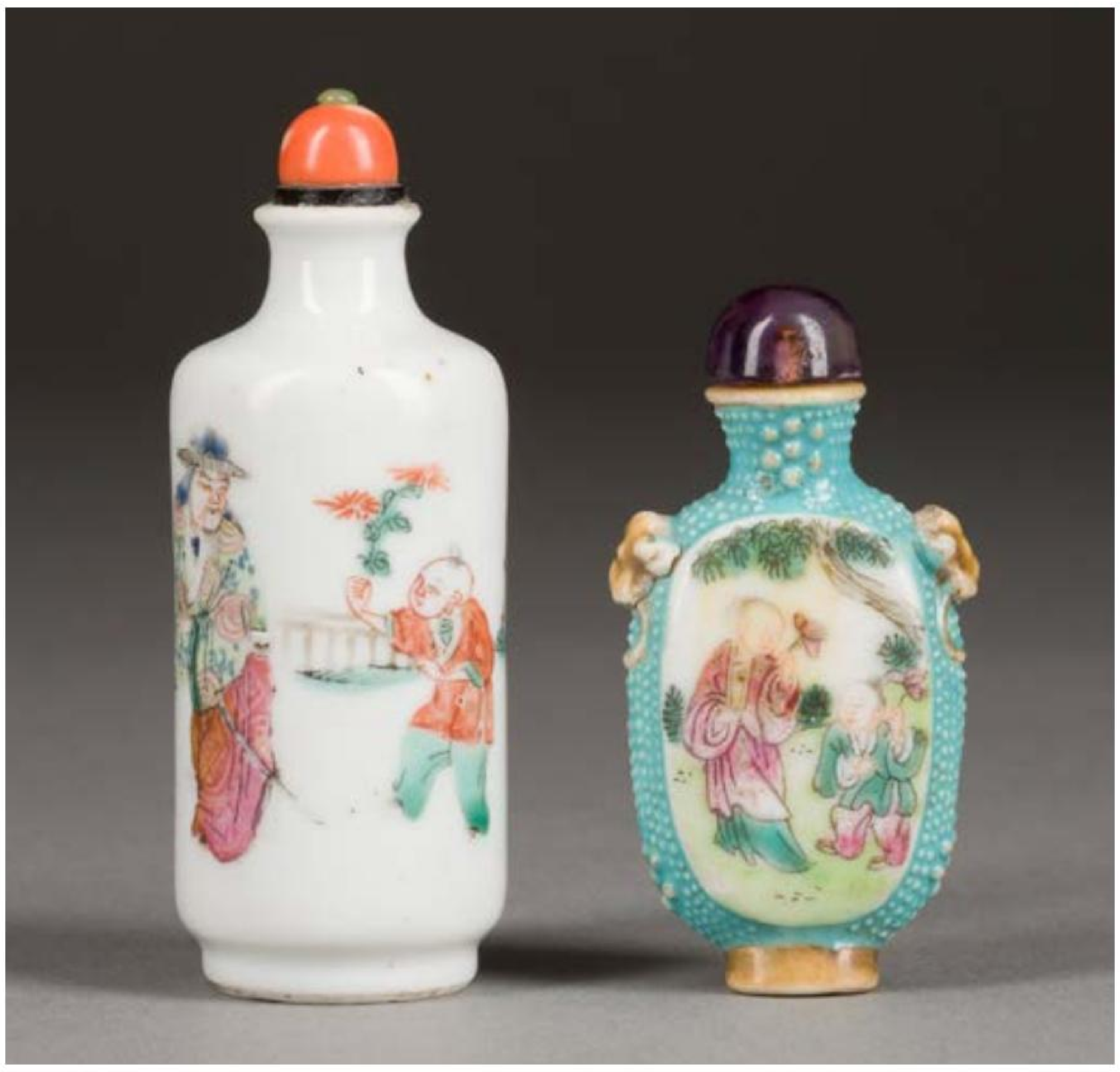
48 | THREE COPPER-RED-DECORATED BLUE AND WHITE SNUFF BOTTLES

China, Qing Dynasty or later

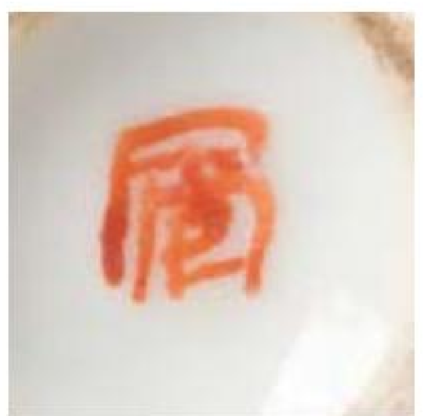
Porcelain. H. 6.4-8.7 cm. Including two snuff bottles depicting figures and one snuff bottle decorated with peaches, all fitted with stoppers. With traces of age and use, partially abraded; one damaged and restored.

€ 240,-





49 | A FAMILLE ROSE ‘EIGHT IMMORTALS’ SNUFF BOTTLE

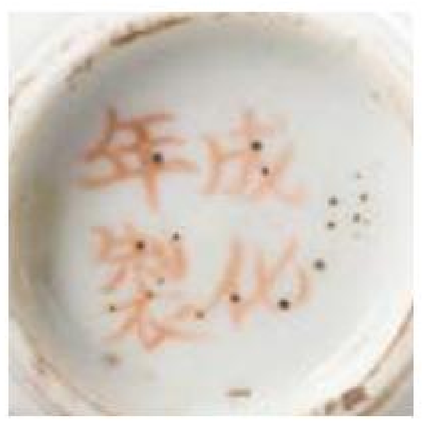


China, 18th/19th century

Porcelain. H. 6.8 cm. The snuff bottle is of square section with a waisted neck and gilt lip, supported on a tapering foot with a concave base. It is finely painted in underglaze blue, gilt, and bright enamels to depict a continuous scene with four of the Eight Immortals amid swirling clouds. The base bears an iron-red character mark „Nian“, probably of the Jiaqing period, and the bottle is fitted with a jadeite stopper. With traces of age.

€ 280,-

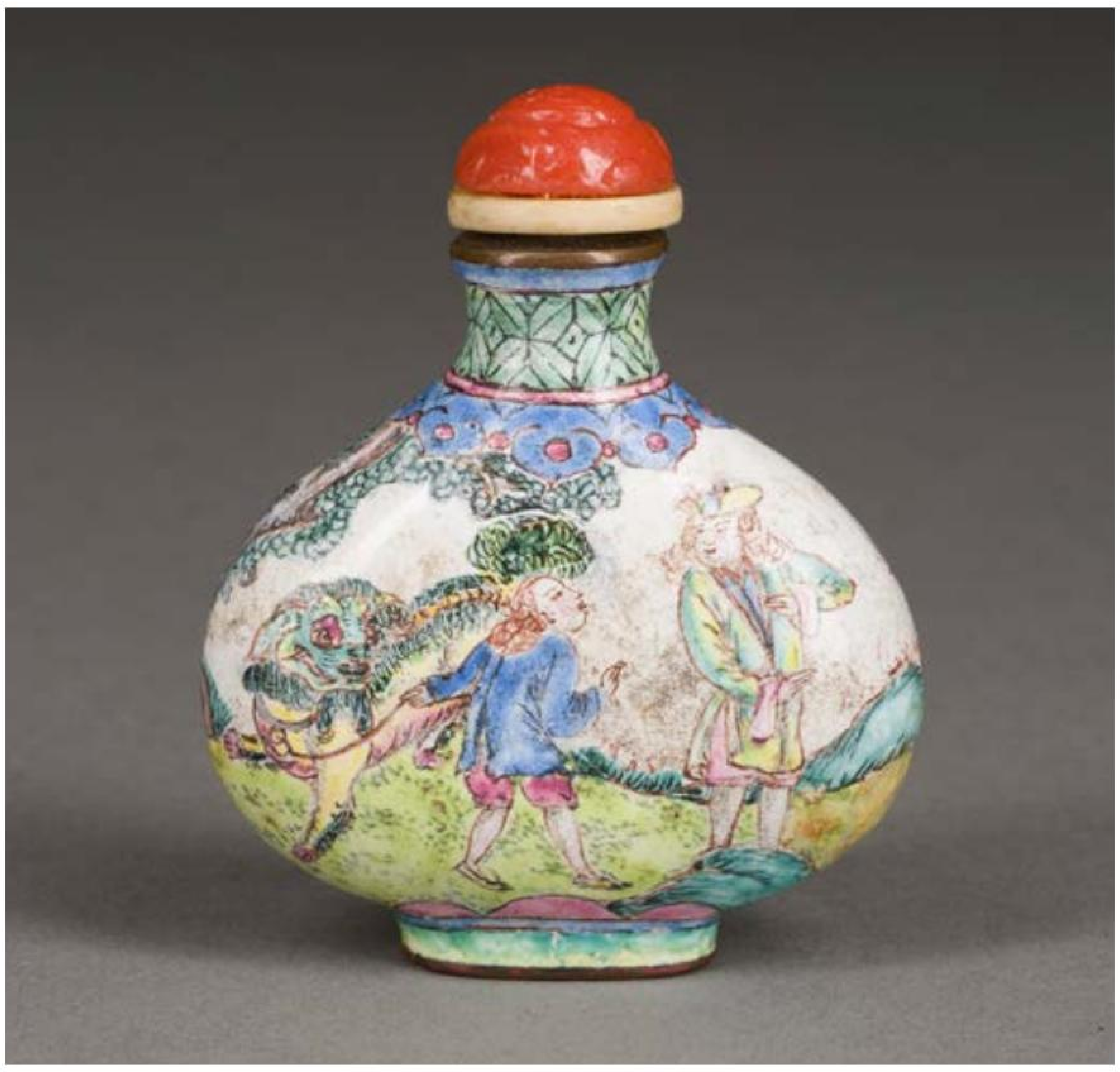
50 | TWO FAMILLE-ROSE ‘FIGURAL’ SNUFF BOTTLES

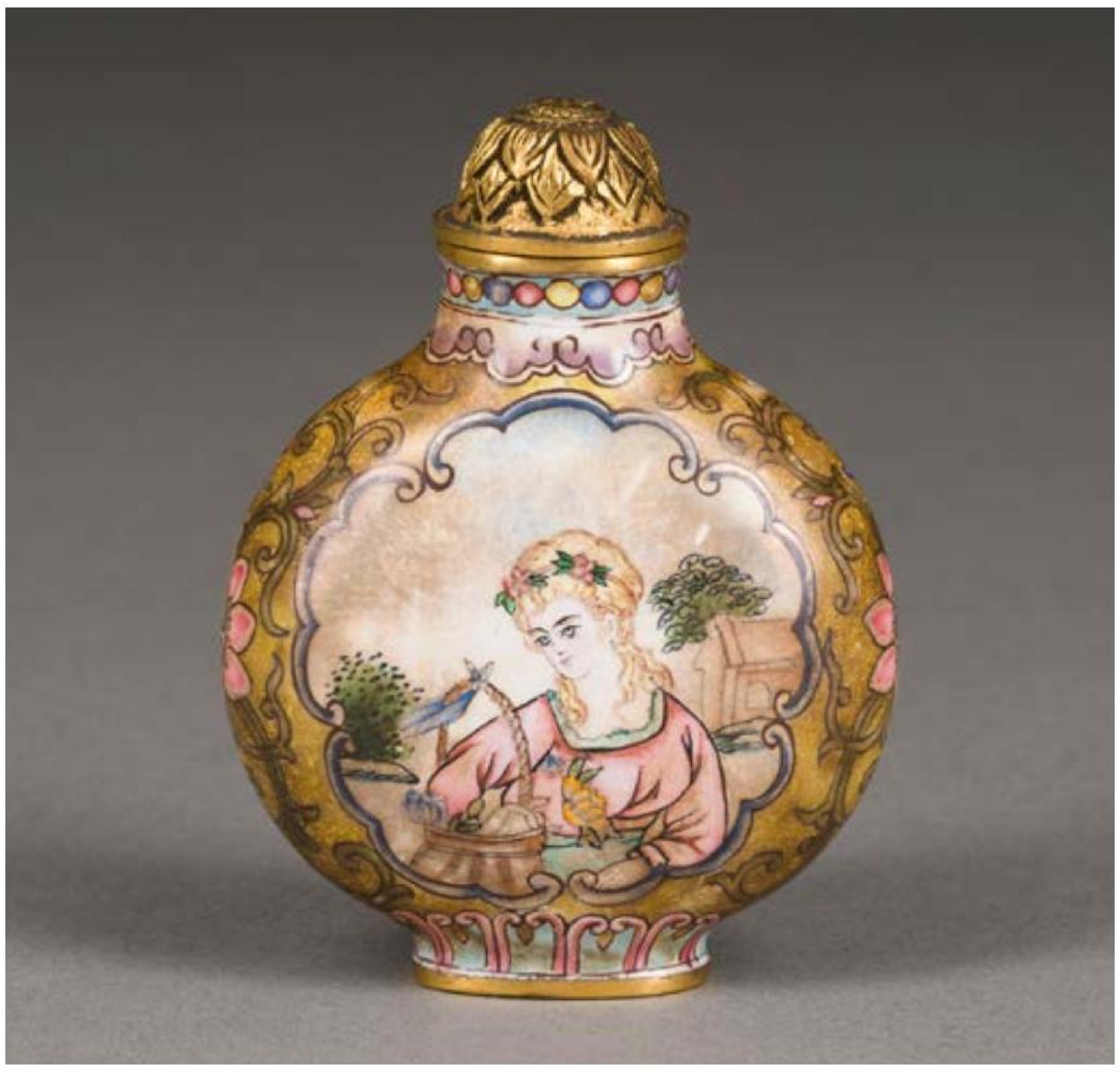


China, Qing Dynasty

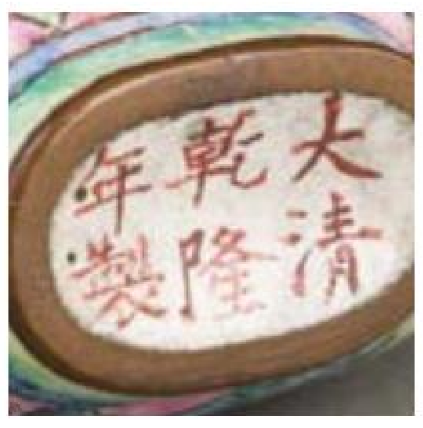
Porcelain. H. 6-7.7 cm. Including a famille-rose and turquoise-enameled ‘figural’ snuff bottle, fitted with an amethyst stopper, and a famille-rose ‘figural’ snuff bottle, fitted with a coral stopper, the latter signed in iron red ‘Chenghua nian zhi’ to the base. With traces of age and use, partially abraded.

€ 280,-





51 | A PAINTED ENAMEL ‘EUROPEAN SUBJECT’ SNUFF BOTTLE



China, Qing Dynasty

H. 5.9 cm. Copper alloy. The snuff bottle is finely painted, delicately depicting European figures on each side. The base bears a six-character mark „Da Qing Qianlong Nian Zhi“. With traces of use and age, partially damaged and stained, and with areas of restoration.

Provenance: From a private collection in North Rhine-Westphalia.

€ 300,-

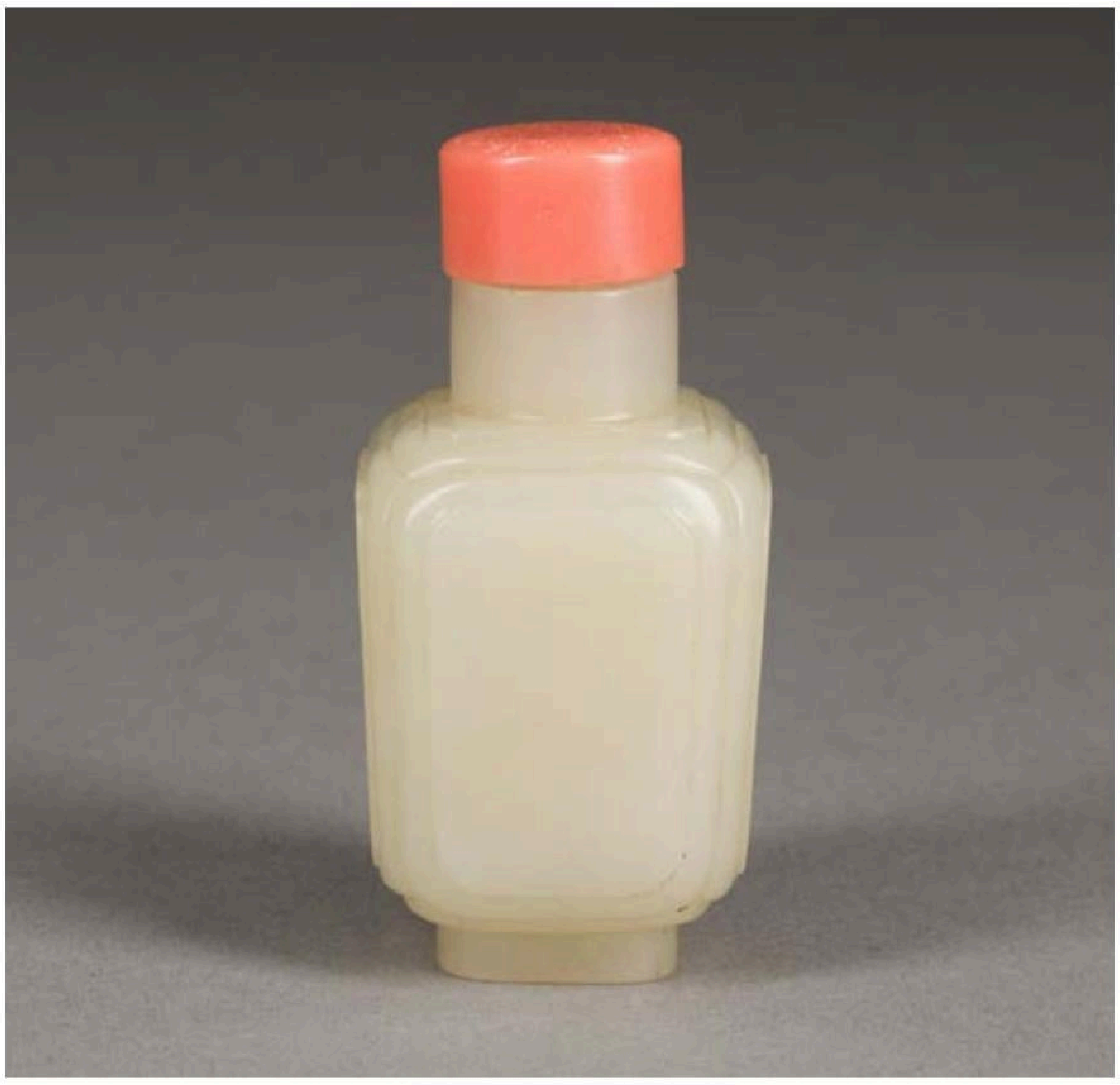
52 | A PAINTED ENAMEL ‘EUROPEAN SUBJECT’ SNUFF BOTTLE

China, Qing Dynasty

Copper Alloy. H. 6.1 cm. The snuff bottle is finely painted, delicately depicting European ladies on each side. The base bears a four-character mark „Qianlong Nian Zhi“. The gilt-metal stopper is cast in relief with a lotus flower. With traces of use and age, partially stained.

Provenance: From a private collection in North Rhine-Westphalia.

€ 300,-



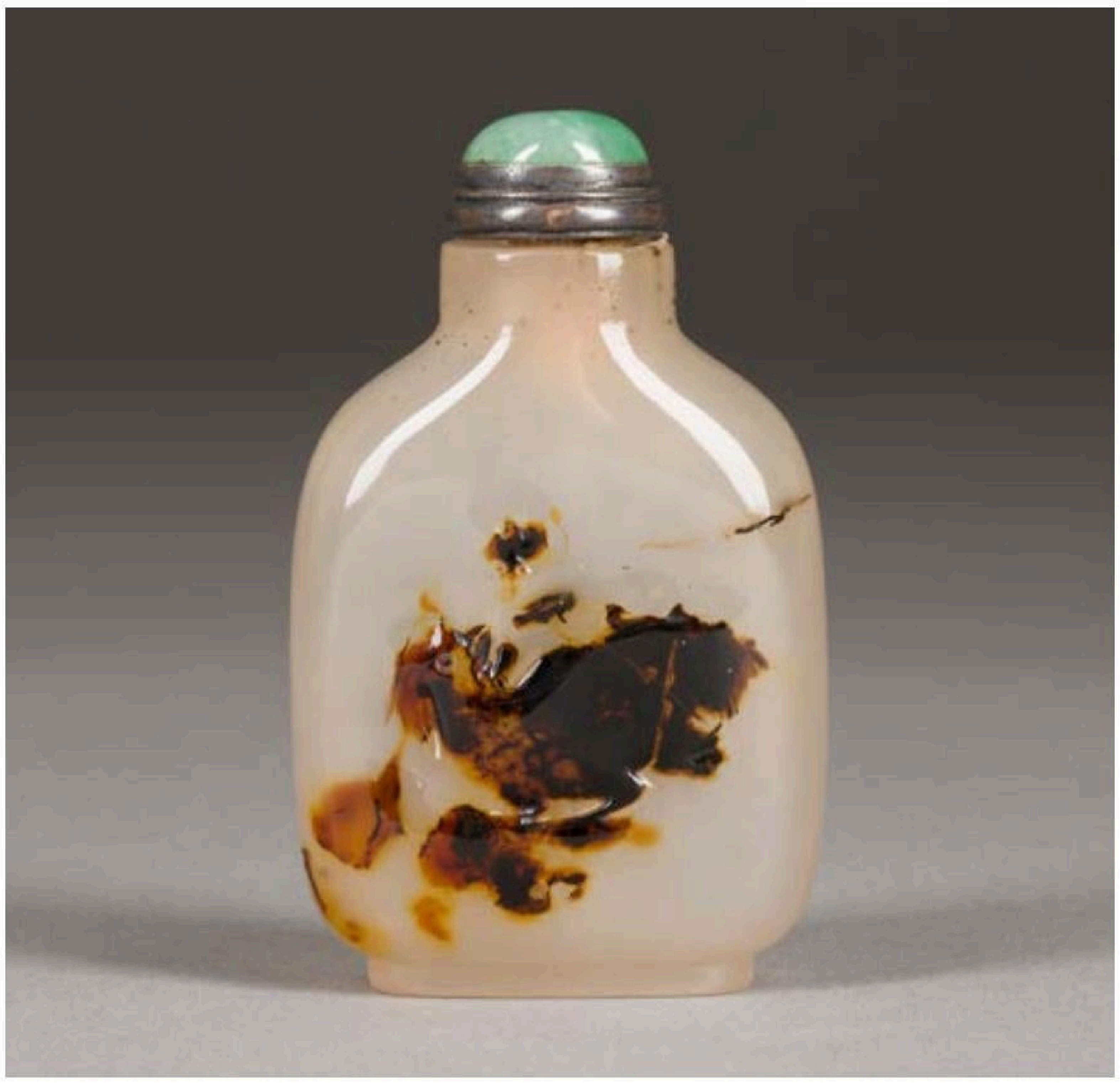
53 | A WHITE JADE SNUFF BOTTLE

China, Qing Dynasty

Jade. H. 5.8 cm. A snuff bottle carved in a square form, fitted with a coral stopper. With traces of use and age.

Provenance: From a private collection in North Rhine-Westphalia.

€ 180,-

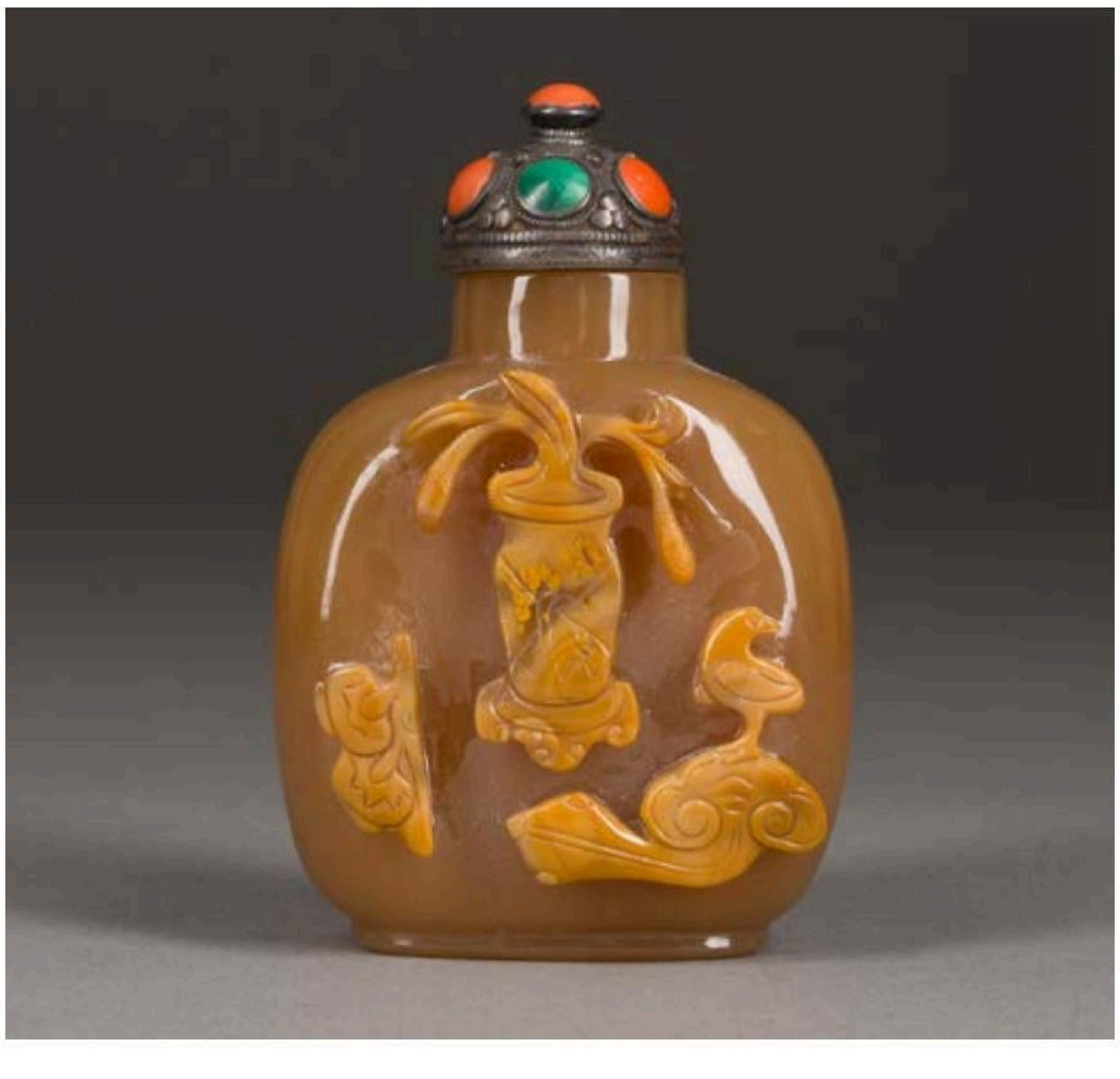


54 | A SUZHOU AGATE SNUFF BOTTLE

China, Qing-Dynasty

Agate. H. 7.2 cm. The snuff bottle is finely carved, skillfully utilizing the darker inclusions of the stone to depict an animal on one side, fitted with a jadeite stopper. With traces of age.

€ 200,-

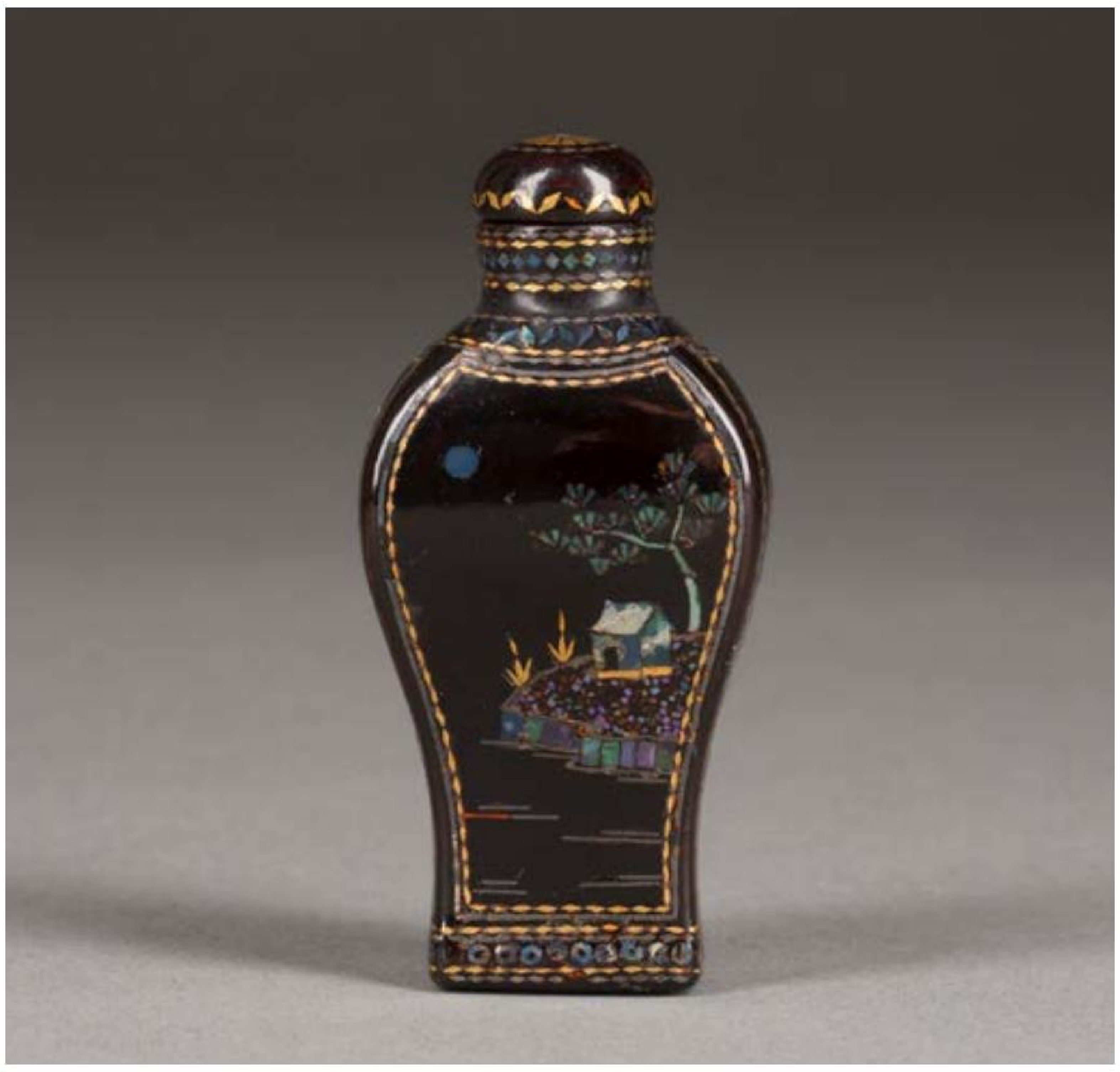


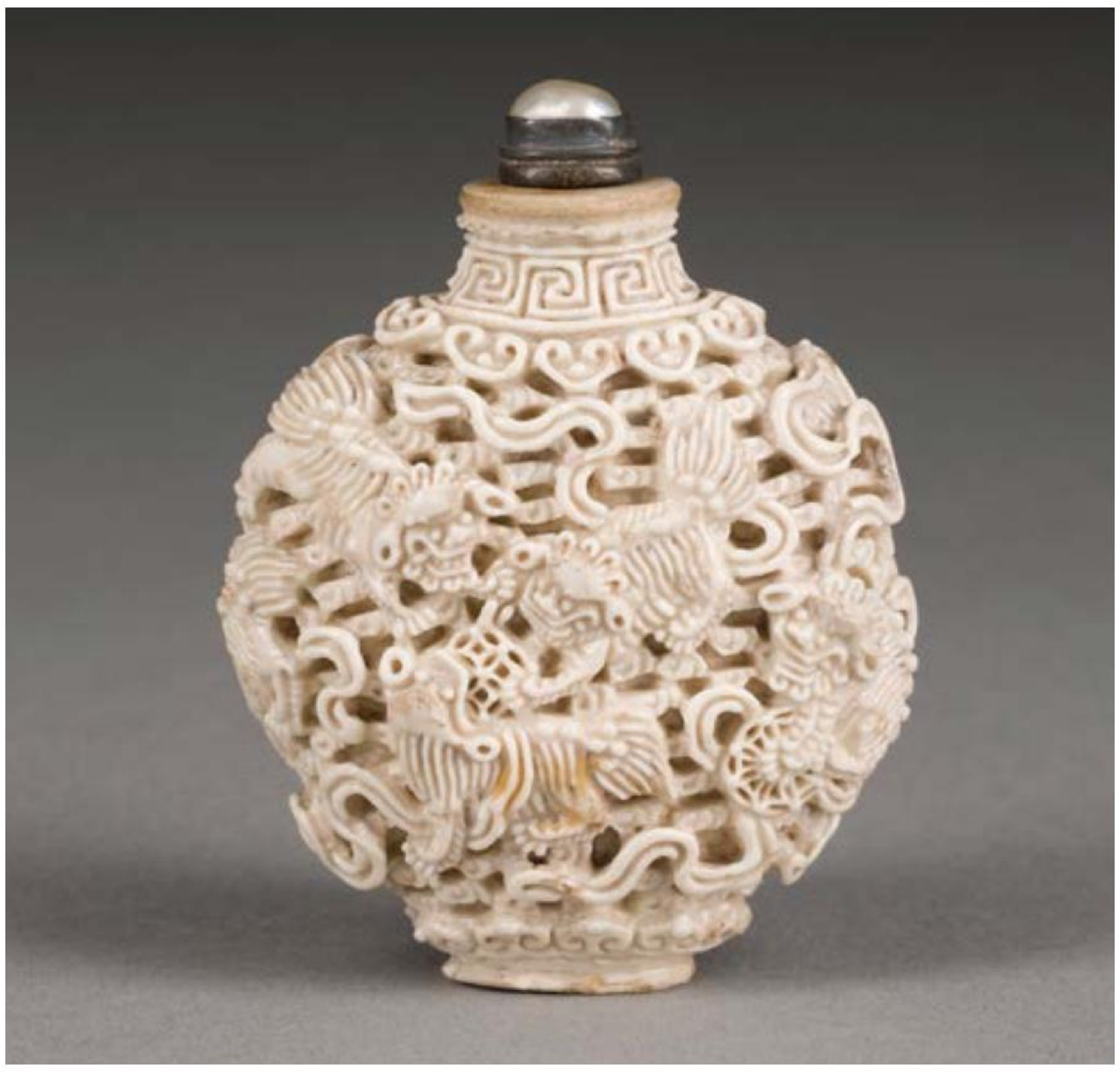
55 | A CARVED AGATE SNUFF BOTTLE

China, 19th century

Agate. H. 9.3 cm. The snuff bottle is decorated with antiques, lingzhi, and a bird. Fitted with a silver-mounted stopper inlaid with coral and other stones. With traces of age and use.

€ 220,-



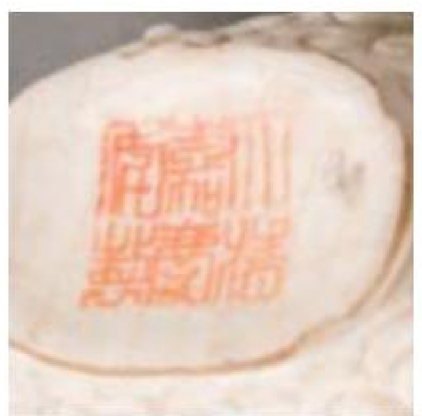


56 | A JAPANESE LAC BURGAUTÉ SNUFF BOTTLE

Japan, 19th century

Lacqureware. H. 5.8 cm. The black-lacquered snuff bottle is finely decorated with a geometric pattern of inlaid shell and gold, with two wide sides depicting landscapes and two narrow sides with floral motifs. It retains a matching stopper and spoon. The base is marked with a leaf. With traces of use and age.

€ 180,-



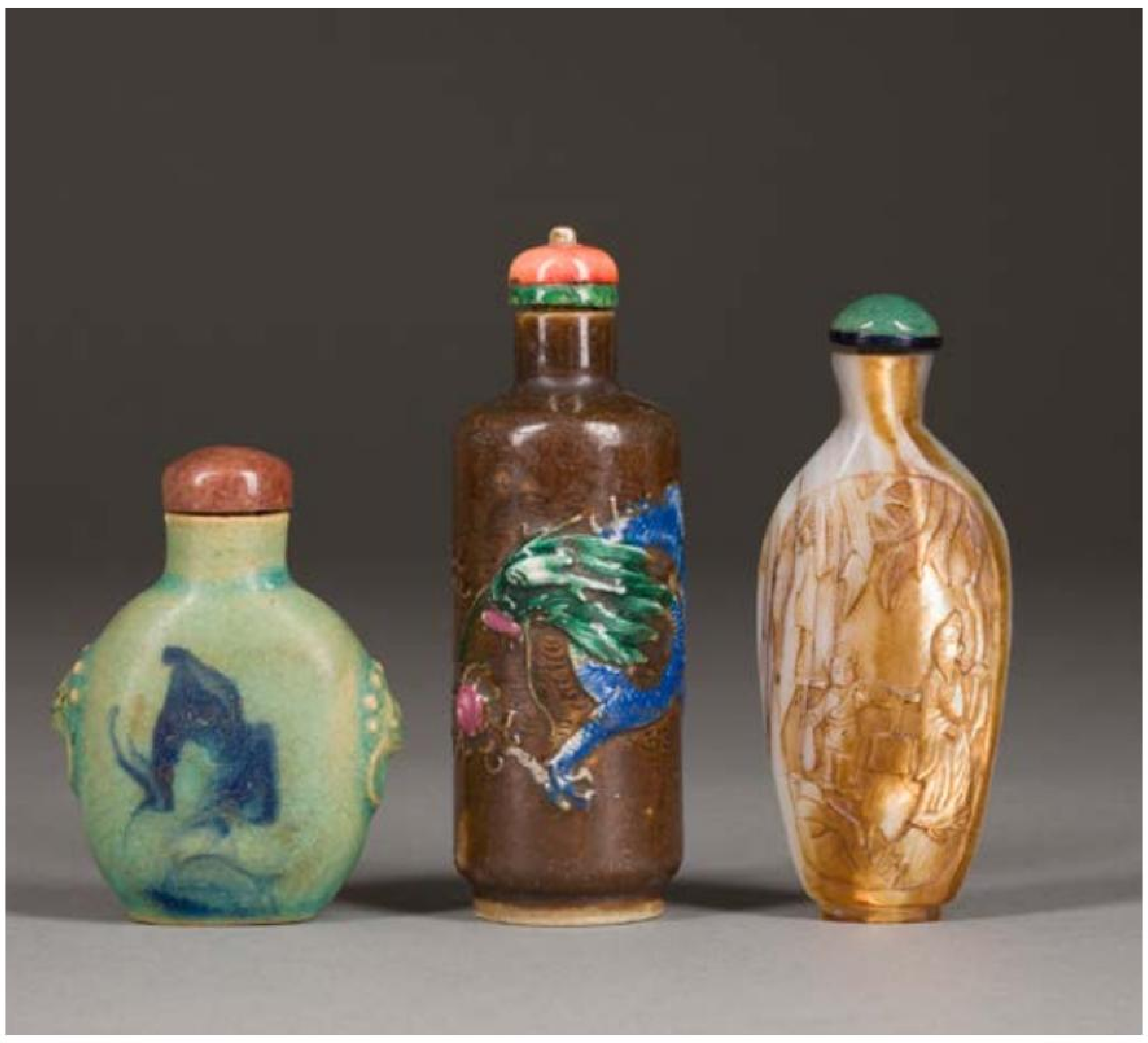
57 | A MOLDED AND CARVED PORCELAIN SNUFF BOTTLE

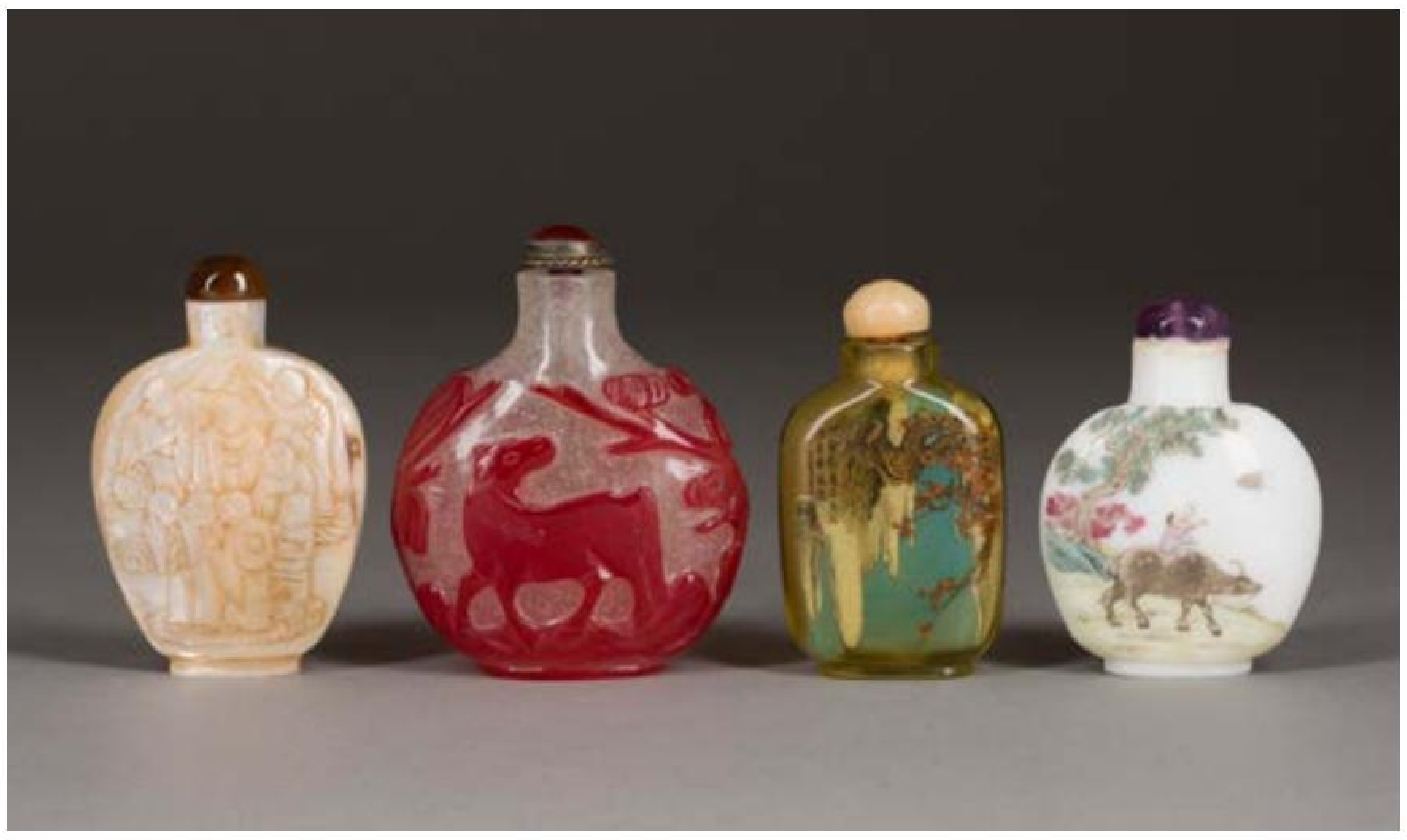
China, Qing Dynasty

Porcelain/pearl/tortoiseshell. H. 6.8 cm. The snuff bottle is finely carved and molded with Buddhist lions, with an iron-red painted mark „Daqing Jiaqing Nianzhi“ on the base. The cover is inlaid with a natural pearl, and the scoop is made of tortoiseshell. With traces of use and age, slightly chipped.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 280,-



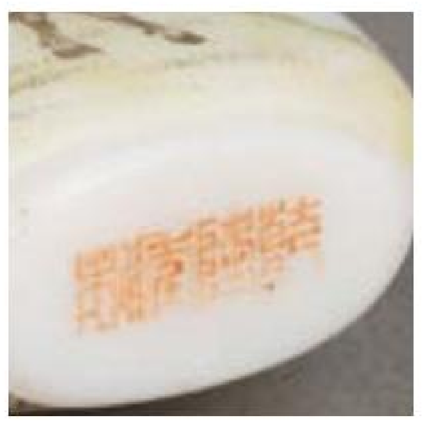


58 | A GROUP OF THREE SNUFF BOTTLES

China, Qing Dynasty and later

Porcelain/cearmic/mother of pearl. H. 6.4-9.2 cm. Including a molded and enameled ‘dragon’ snuff bottle, fitted with a coral and inlaid pearl stopper; a molded and turquoise-glazed snuff bottle with underglaze-blue decoration, fitted with a stopper; and a carved mother-of-pearl snuff bottle depicting figures, fitted with a jadeite stopper. With traces of age and use, partially cracked and chipped.

€ 200,-



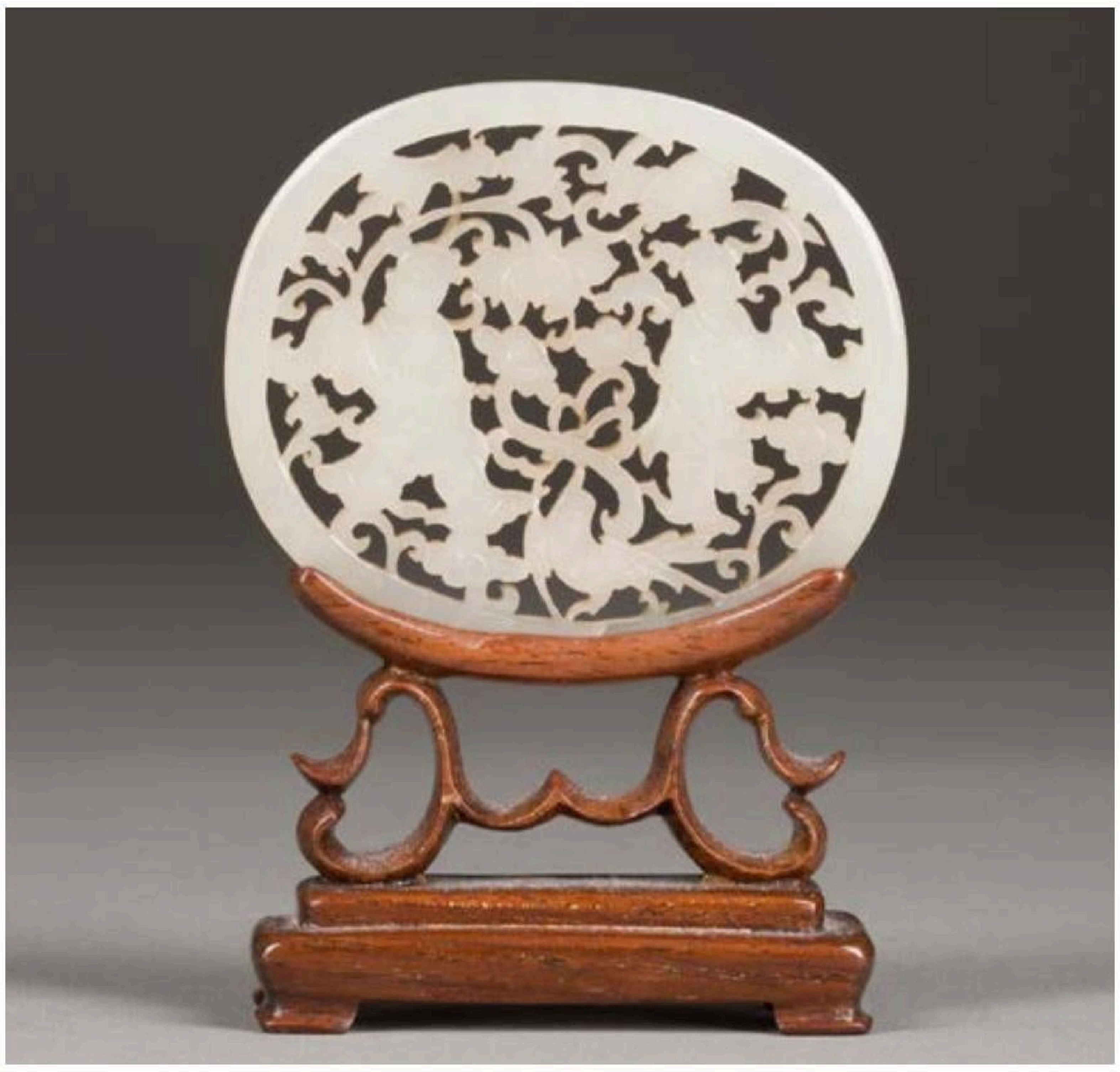
59 | A GROUP OF FOUR SNUFF BOTTLES

China, 19th/20th century

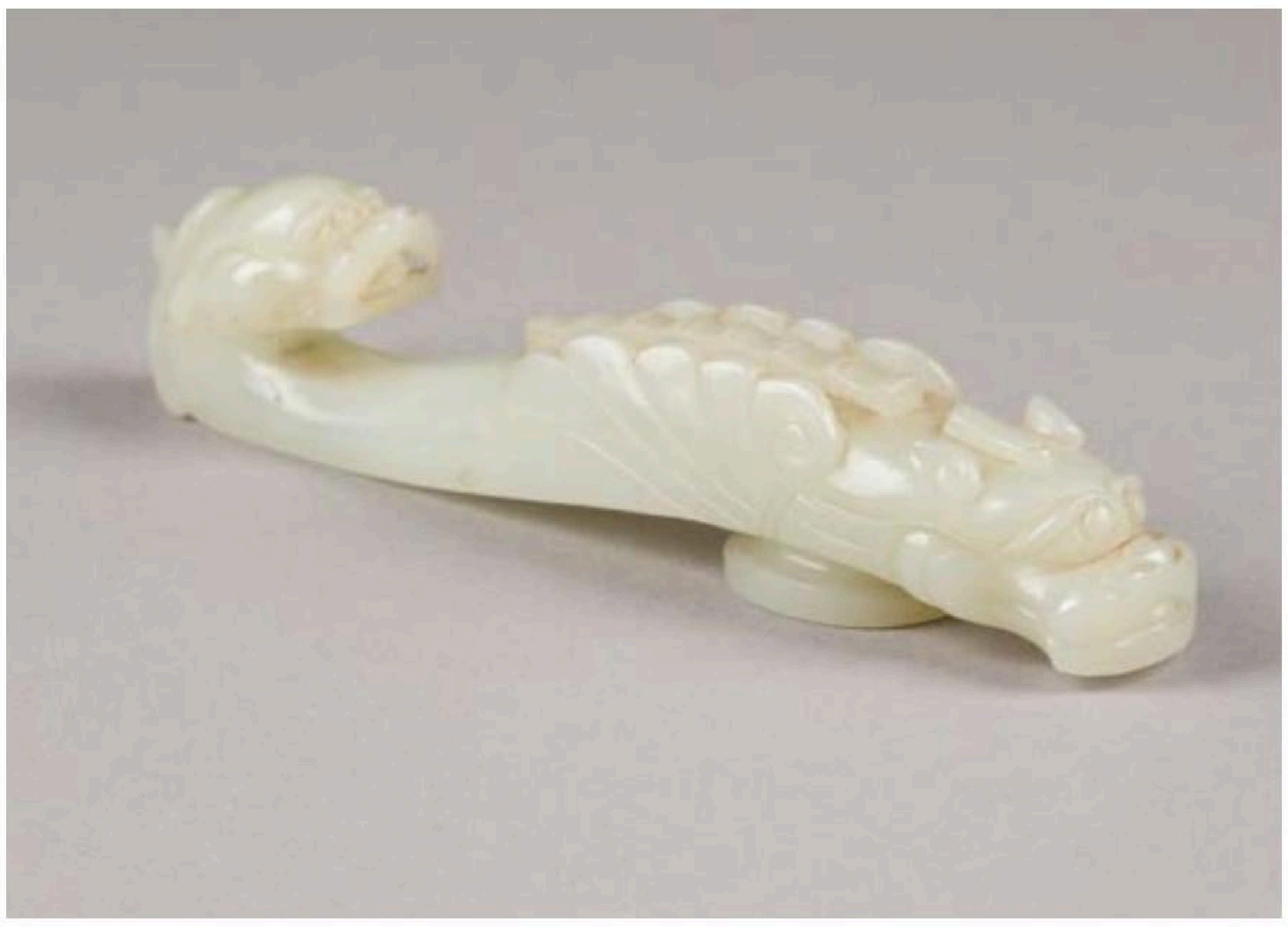
Glass/mother-of-pearl. H. 6.7-7.9 cm. Including an enameled white glass snuff bottle, inscribed „Qianlong nian zhi“ on the base; an inside-painted glass snuff bottle; a carved mother-of-pearl snuff bottle; and a red overlay glass snuff bottle. With traces of use and age, one with a crack.

Provenance: From a private collection in North Rhine-Westphalia.

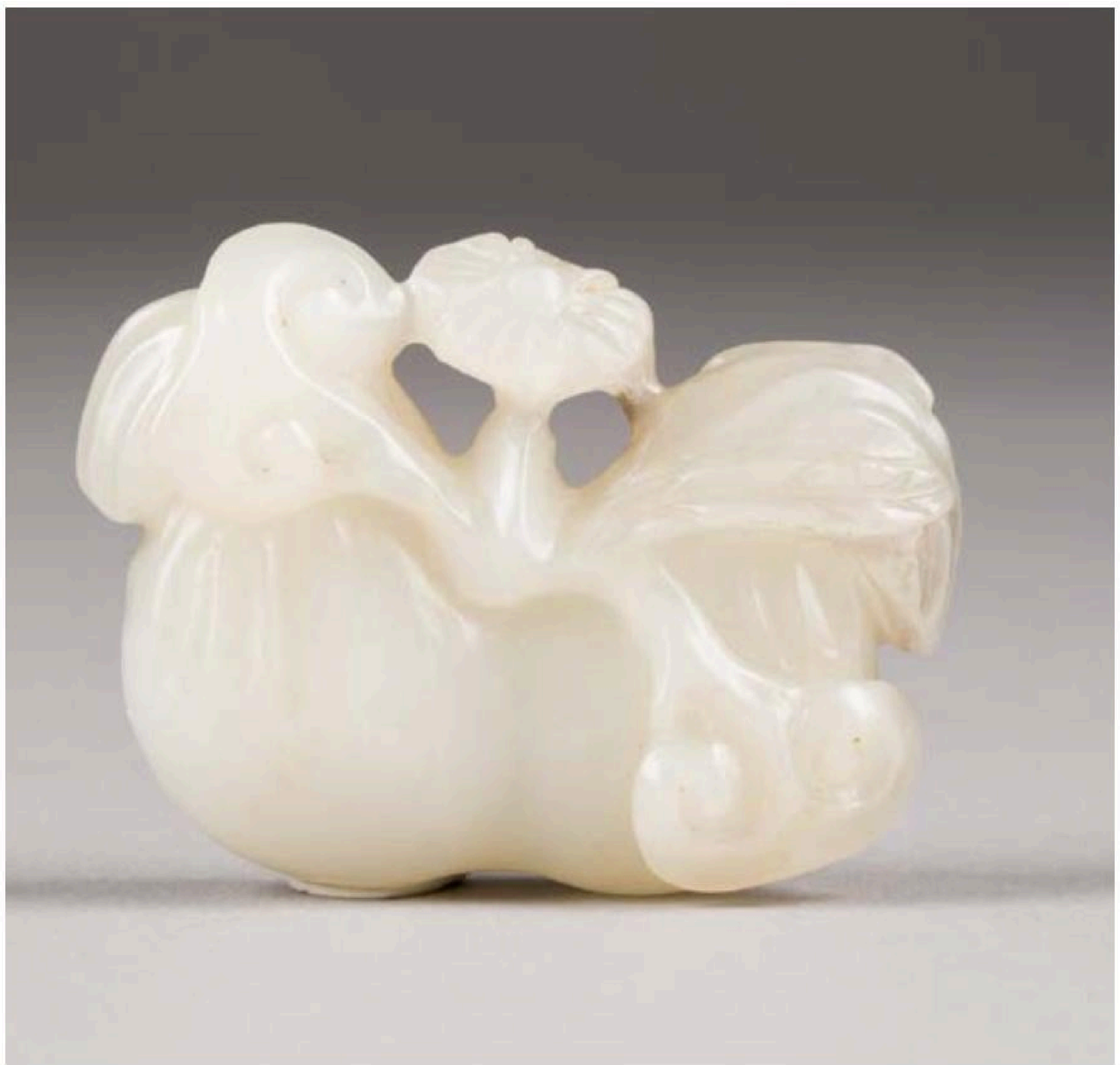
€ 180,-



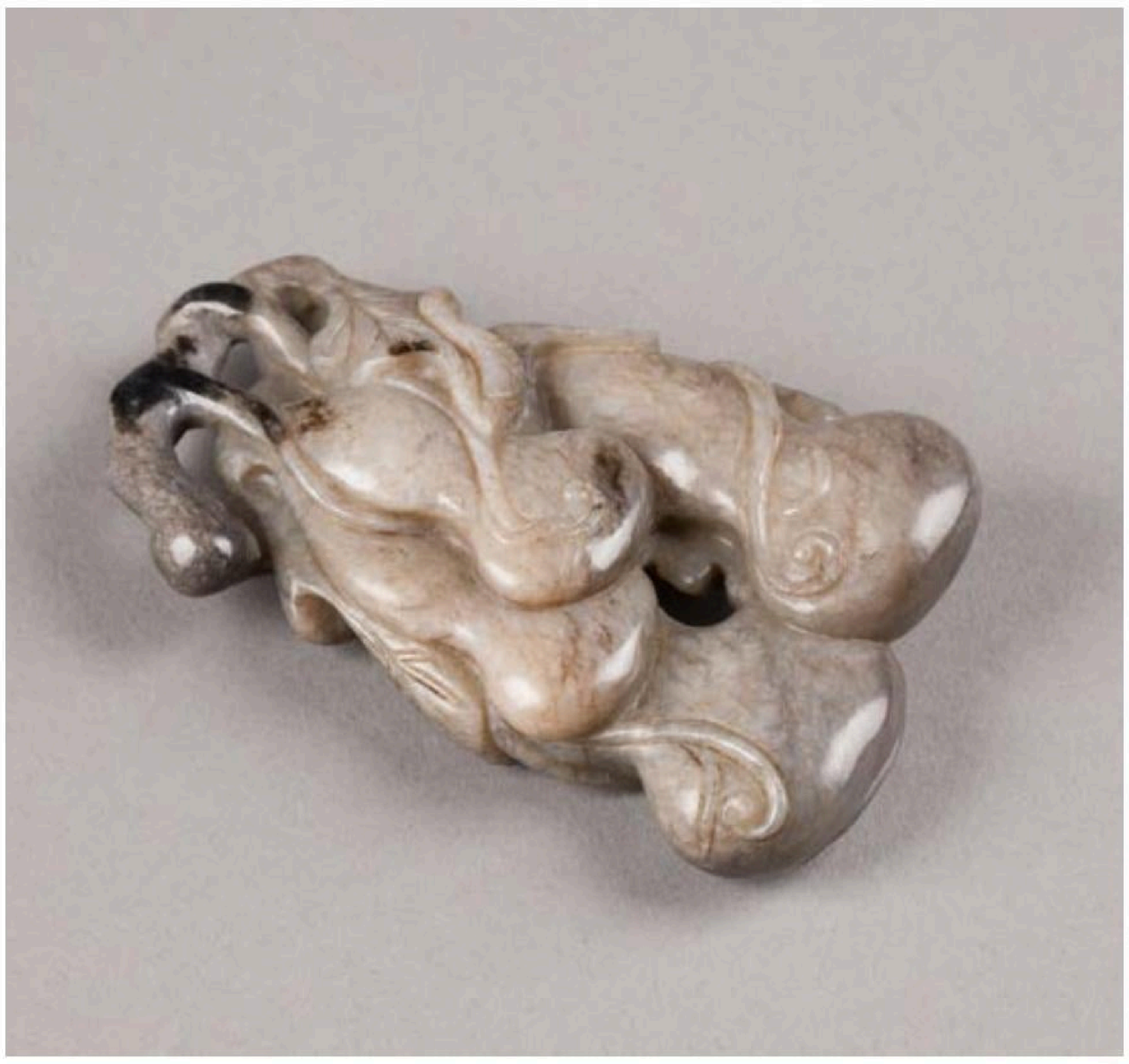
60 | A CARVED WHITE JADE PLAQUE WITH WOODEN STAND
China, 19th/20th century
Jade. H. 5.8 cm (9.7 cm with stand). Finely carved with two boys. With traces of age, slightly cracked.
Provenance: From a private collection in North Rhine-Westphalia.
€ 200,-



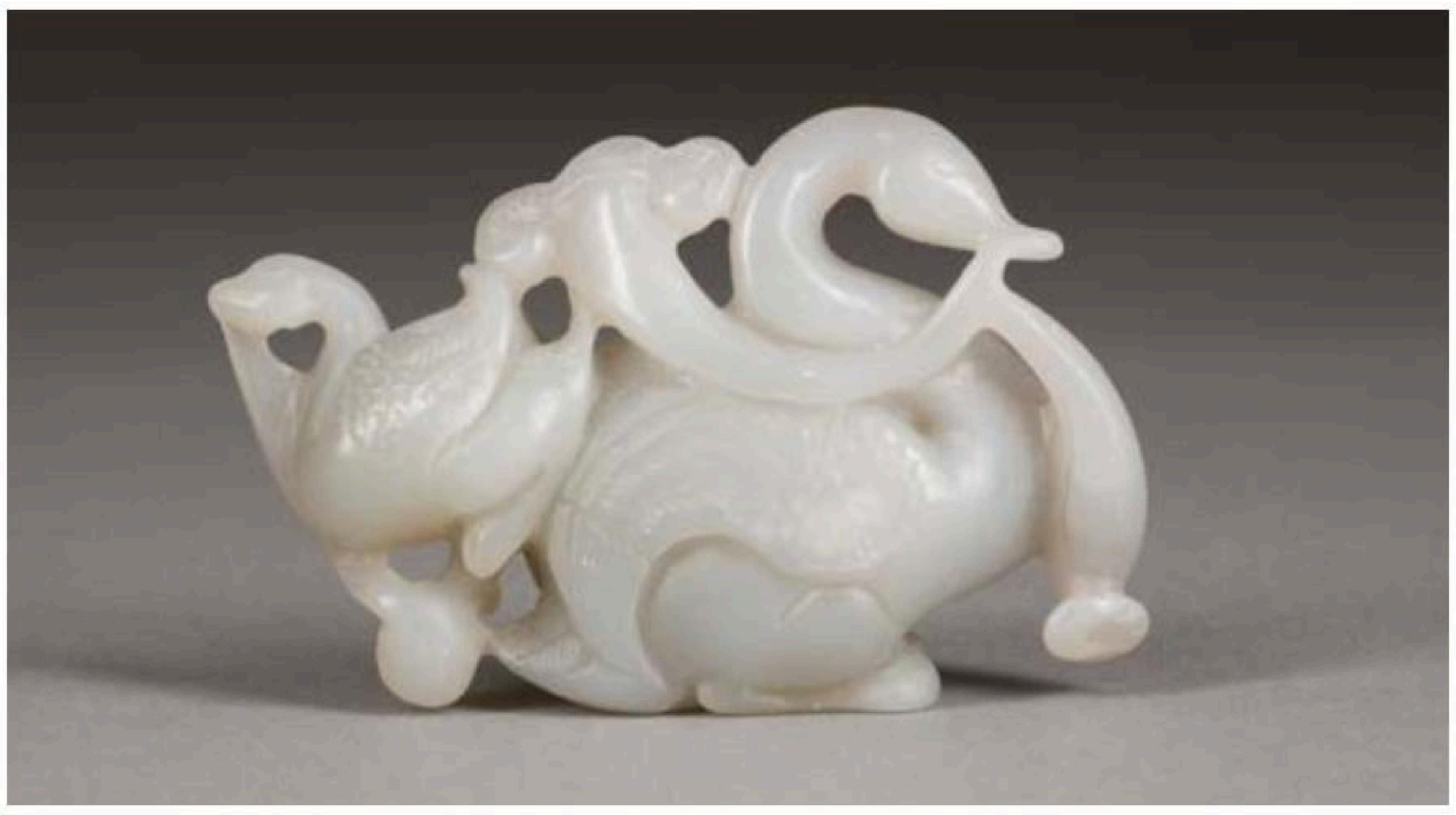
61 | A PALE CELADON JADE BELT HOOK
China, Qing Dynasty
Jade. L. 11.5 cm. The terminal is carved in high relief with a chi-dragon head, the curving body further carved with another chi-dragon. With traces of use and age.
€ 280,-



62 | A WHITE JADE CARVING OF DOUBLE GOURD AND FLOWER
China, 19th/20th century
Jade. L. 4.9 cm. With traces of age and use.
€ 390,-



63 | A BLACK AND GREY JADE CARVING OF DOUBLE GOURDS
China, Qing Dynasty
Jade. L. 7.4 cm. With traces of use and age.
Provenance: From an old private collection in North Rhine-Westphalia.
€ 280,-

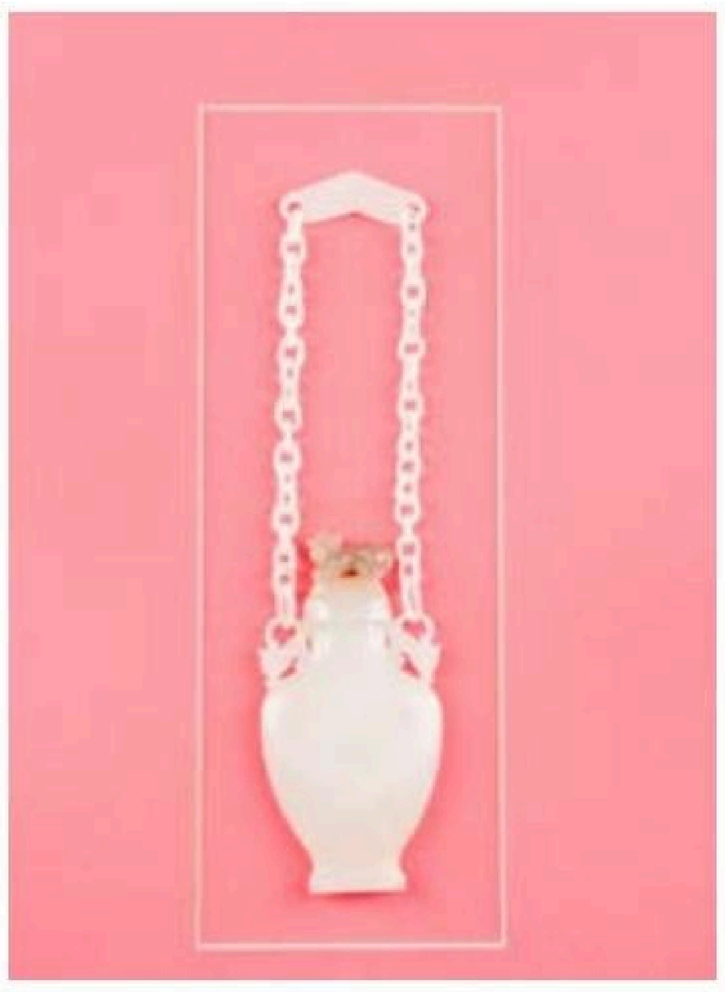


64 | A GREY JADE CARVING OF MANDARIN DUCKS

China, 19th/20th century

Jade. L. 8.3 cm. The jade carving is finely carved as two mandarin ducks, both holding a lingzhi fungus in its beak. With traces of age and use.

€ 300,-



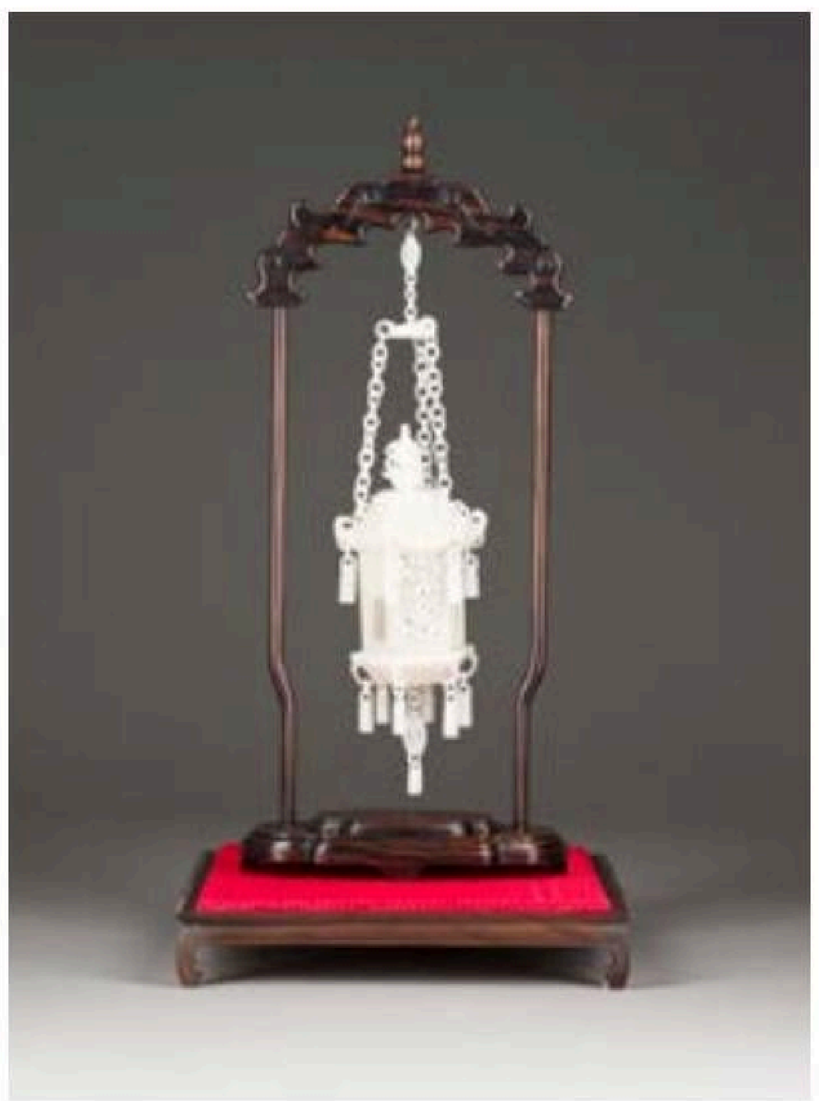
65 | A FINE WHITE JADE HANGING VASE AND COVER

China, Qing Dynasty

Jade. H. ca. 19 cm. The vase is decorated with bats and lingzhi patterns, and the cover is topped with a small brown lion. The sides feature animal-shaped handles. With traces of age.

Provenance: From an old private collection in the Lower Rhine region (Niederrhein).

€ 800,-



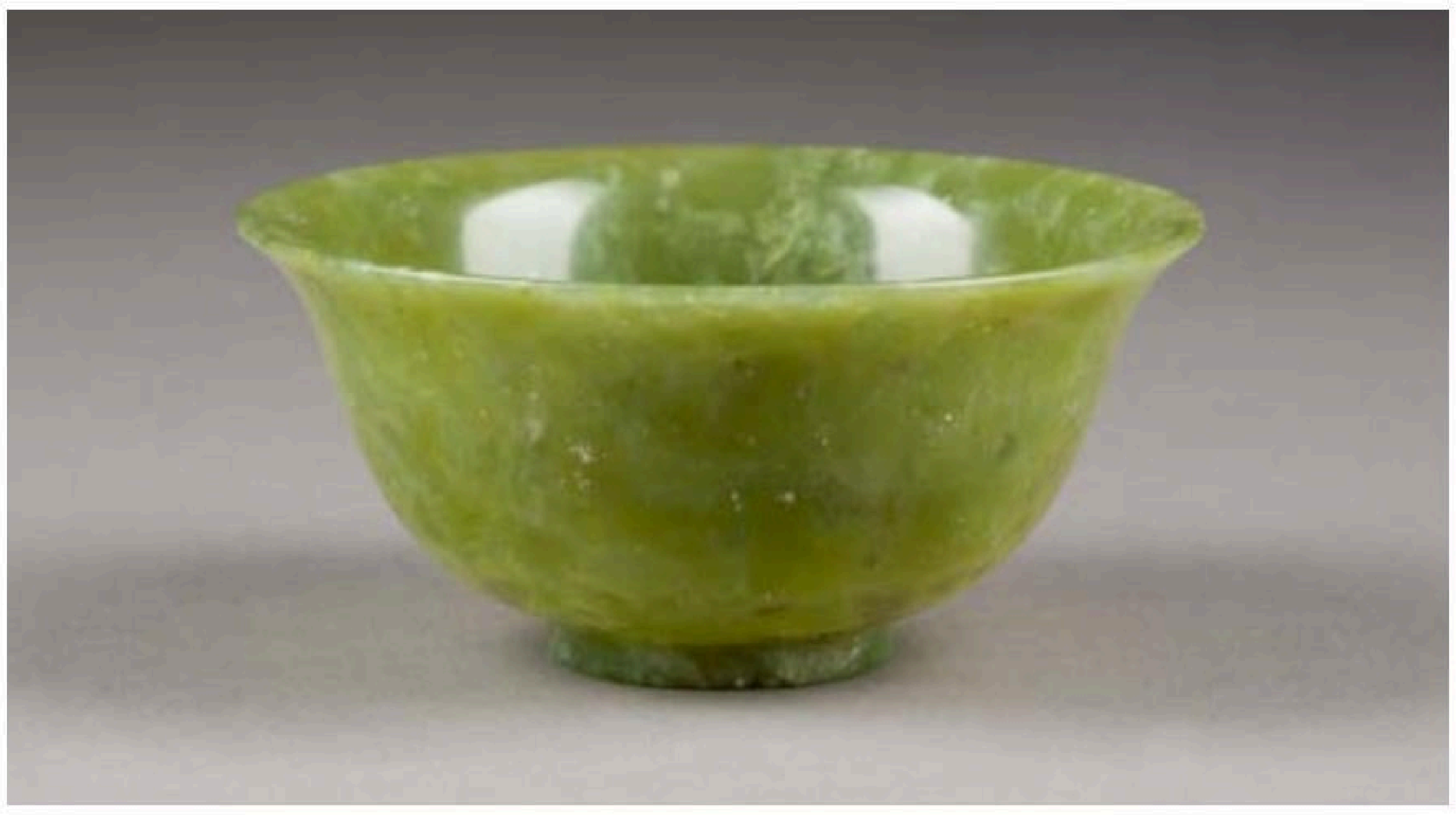
66 | A FINE WHITE JADE HANGING LATERN WITH CHIAN

China, 19th/20th century

Jade. H. ca. 36.5 cm (58 cm with mounting). The lantern is finely carved in openwork and decorated with pendants, along with a gourd-shaped cover. It is mounted in a wooden and glass display case. With traces of age, slightly cracked.

Provenance: From an old private collection in the Lower Rhine region (Niederrhein).

€ 1.000,-

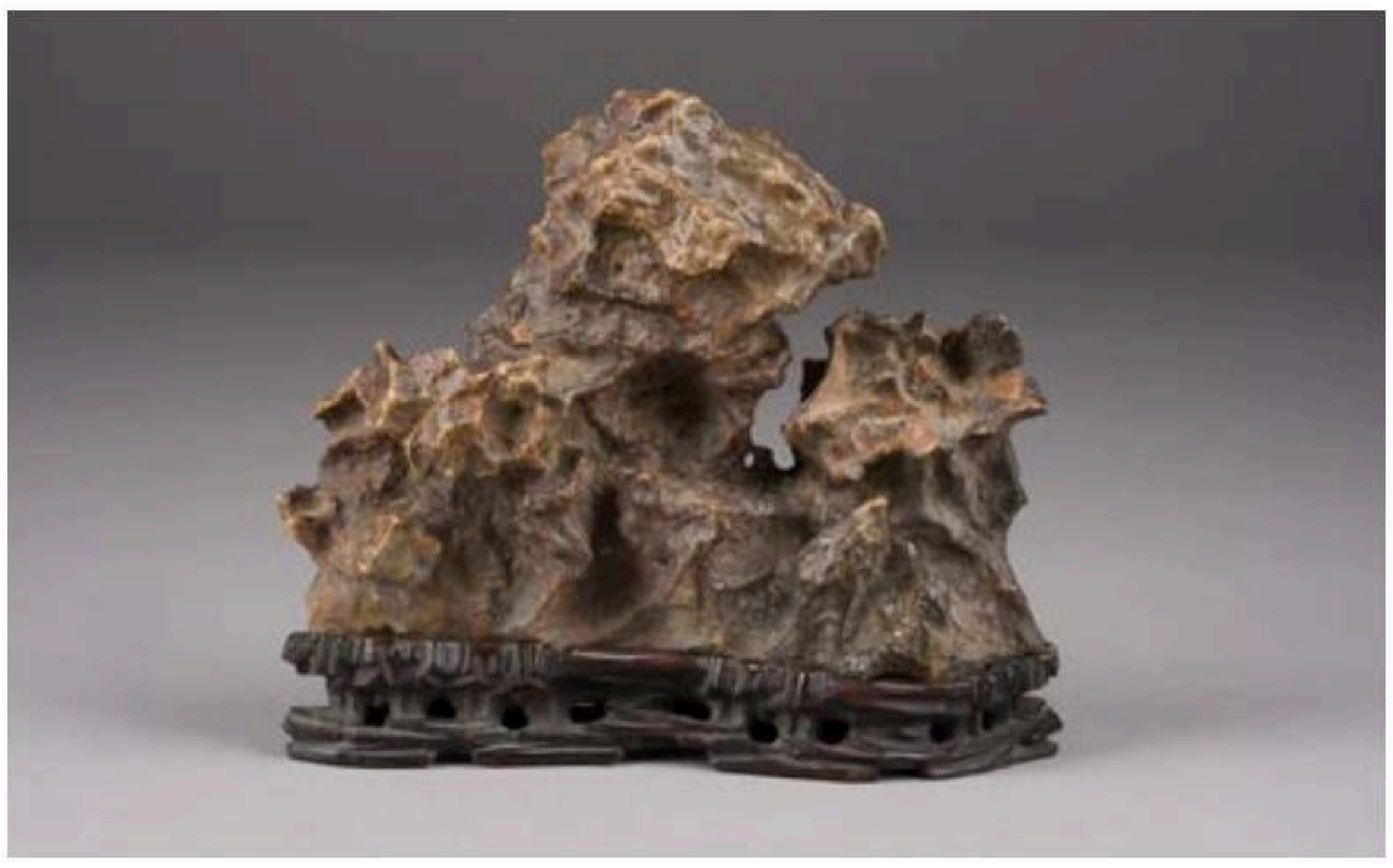


67 | A GREEN SERPENTINE BOWL

China, 20th century

Serpentine. H. 4.6 cm. With traces of use, slighlty cracked.

€ 200,-

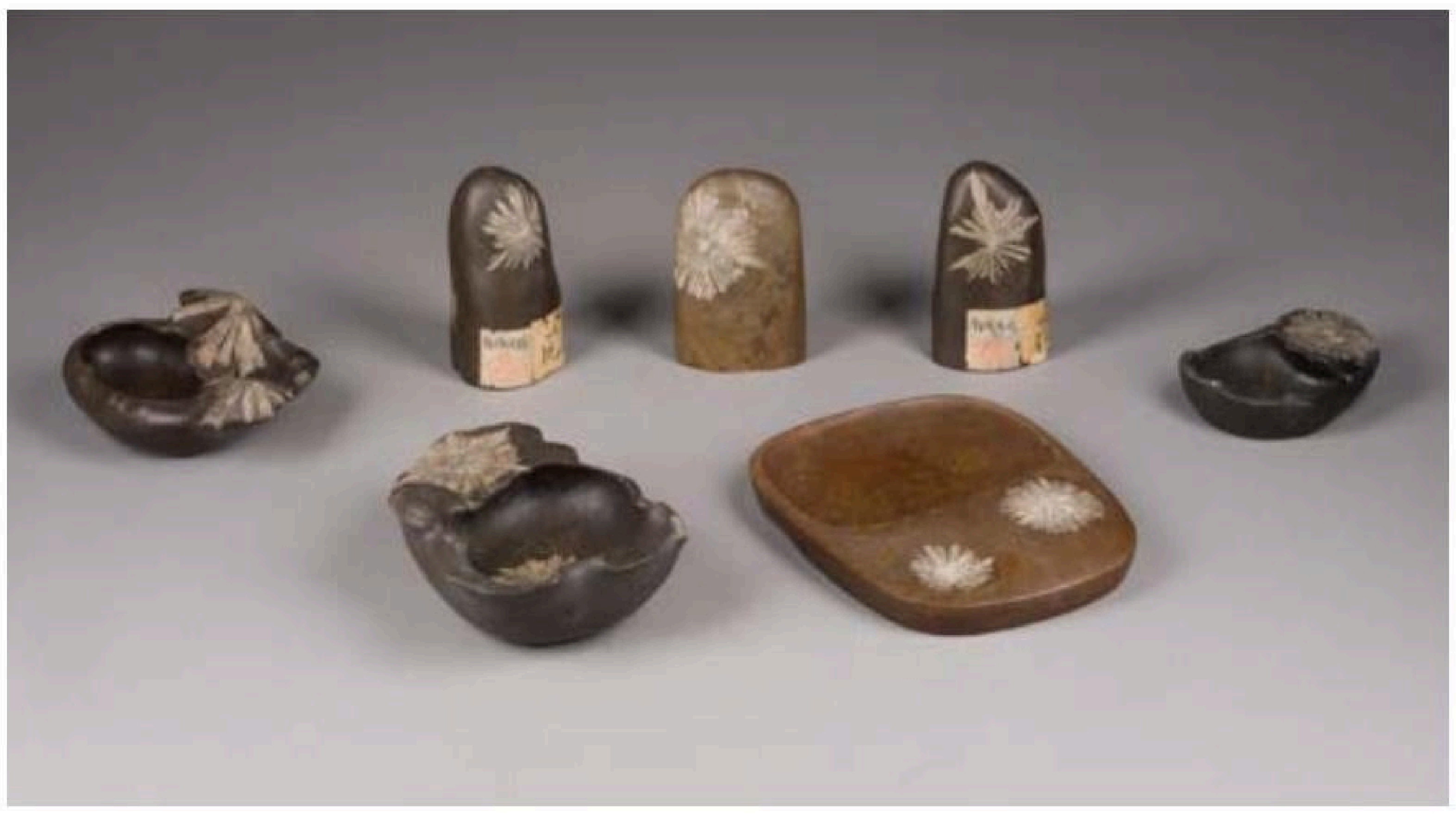


68 | A SCHOLAR'S ROCK

China, Qing-Dynasty

Stone. H. 15.3 cm (with wooden base). With traces of age.

€ 1.400,-



69 | SEVEN CHRYSANTHEMUM STONE INKSTONES AND SEALS

China, 20th century

Stone. H. 10.1-10.5 cm (seals); L. 10.9-19 cm (inkstones). Comprising three seals and four inkstones. With traces of age and use.

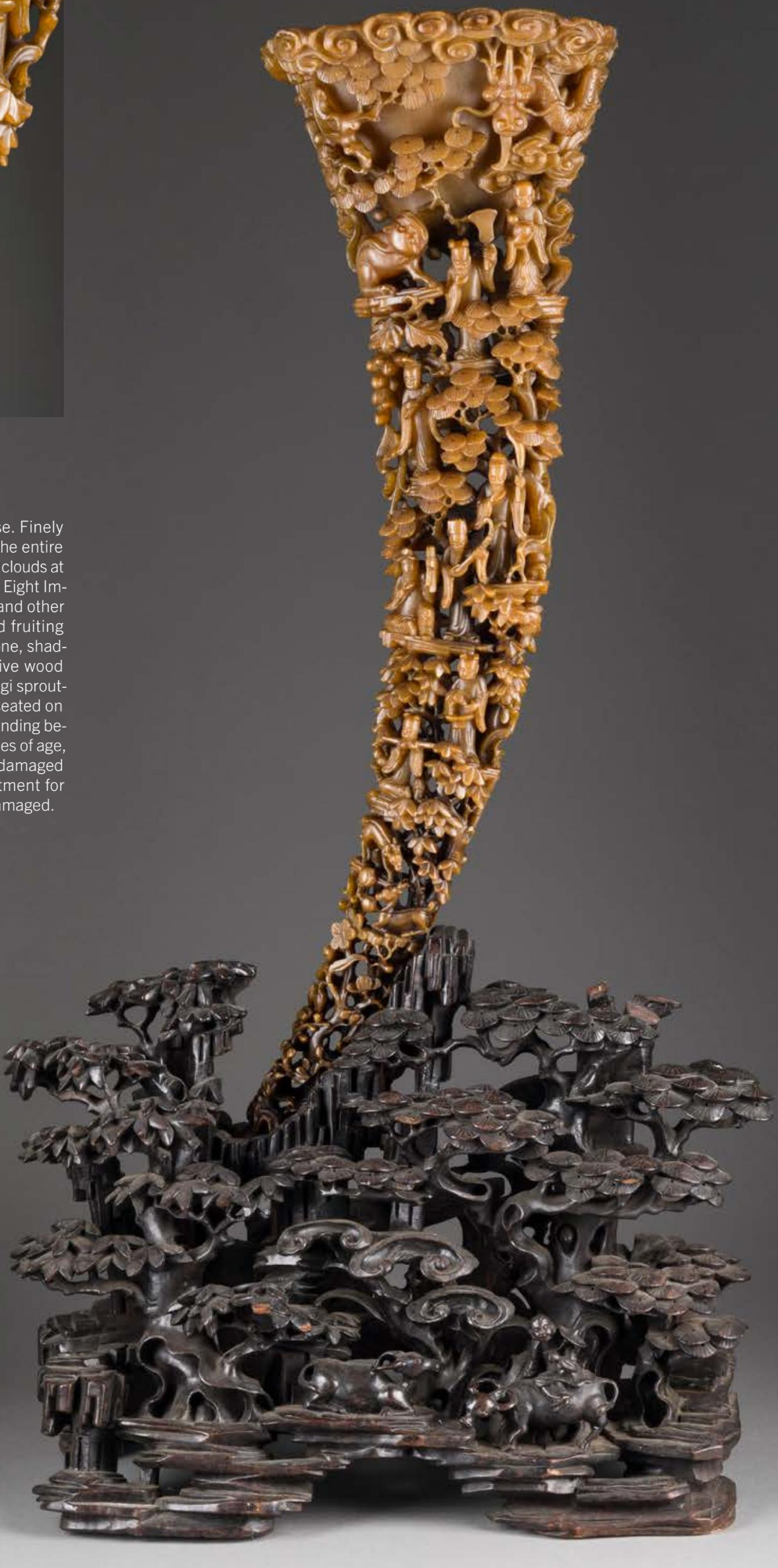
€ 200,-

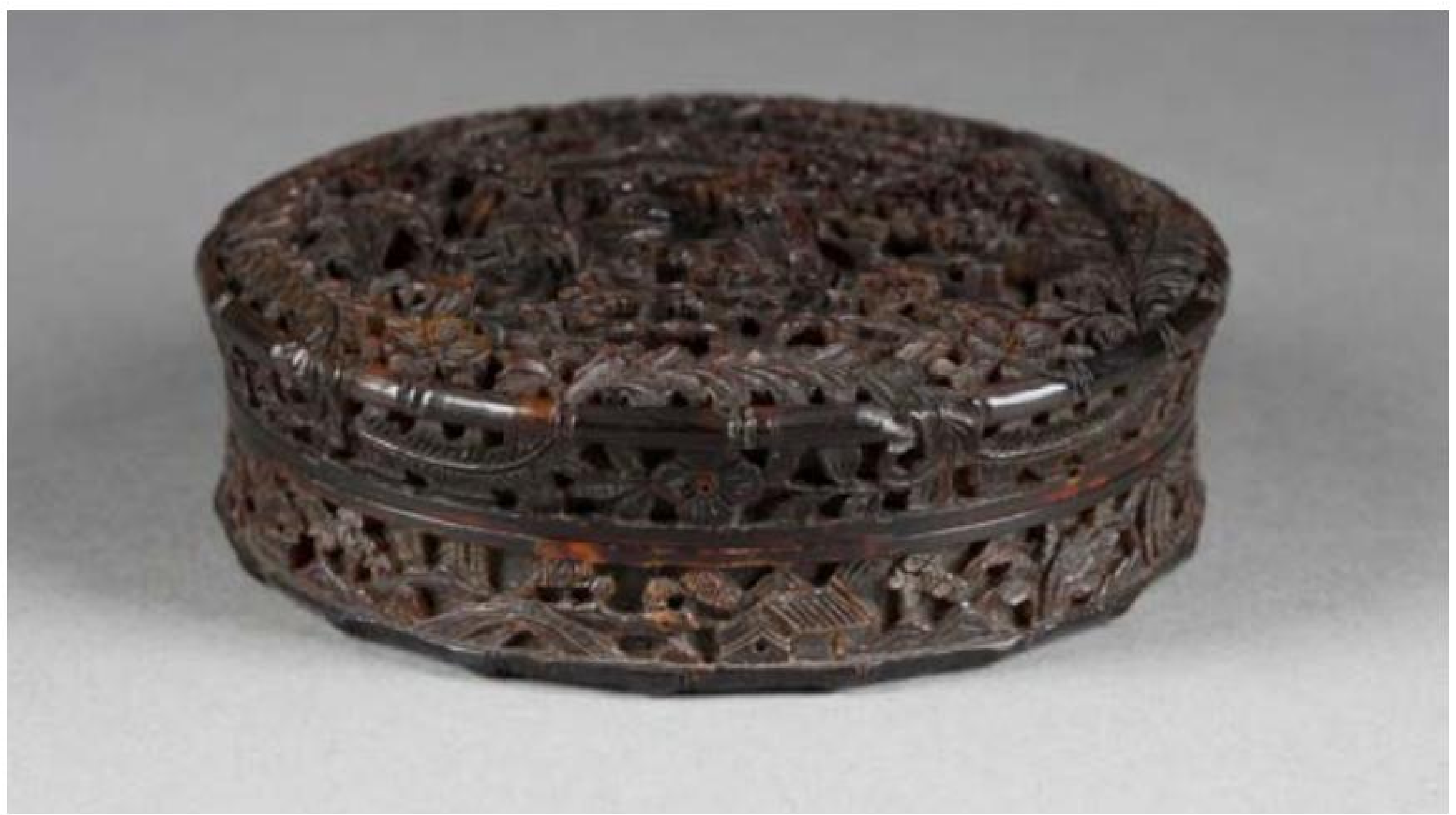
70* | **A LARGE FULL-TIP RHINOCEROS HORN CUP**

China, late Qing Dynasty

Rhinoceros horn. H. ca. 90 cm with base. Finely and intricately pierced and carved over the entire horn, depicting a dragon weaving through clouds at the top, and in the remaining section the Eight Immortals together with several antelopes and other mythical beasts among blossoming and fruiting trees. The horn displays a warm honey tone, shading to dark brown at the tip. The massive wood stand is delicately carved with lingzhi fungi sprouting from rocky outcrops, and a herdboy seated on the back of one water buffalo, another standing beside him, all beneath pine trees. With traces of age, the horn is partially cracked and slightly damaged at the top, showing evidence of oil treatment for preservation; the stand is also partially damaged.

€ 50.000,-





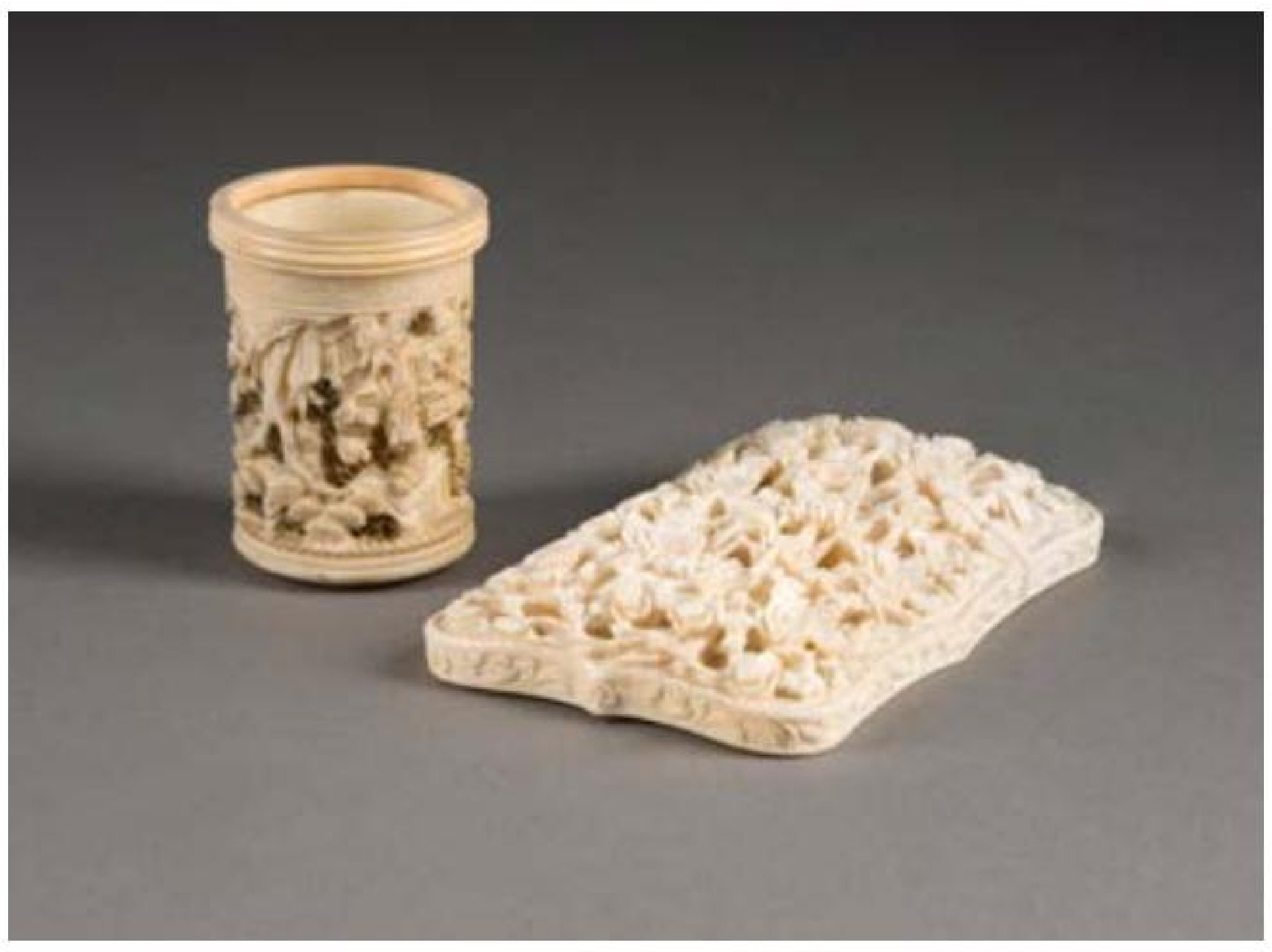
71 | A CHINESE CARVED TORTOISESHELL ‘FIGURAL’ BOX AND COVER *

China, 19th century

Tortoiseshell. D. 9.5 cm. The box and cover are finely carved with scenes of activities from that time period. With traces of age and use, partially damaged and abraded.

Provenance: From an old private collection in the southern part of North Rhine-Westphalia.

€ 390,-

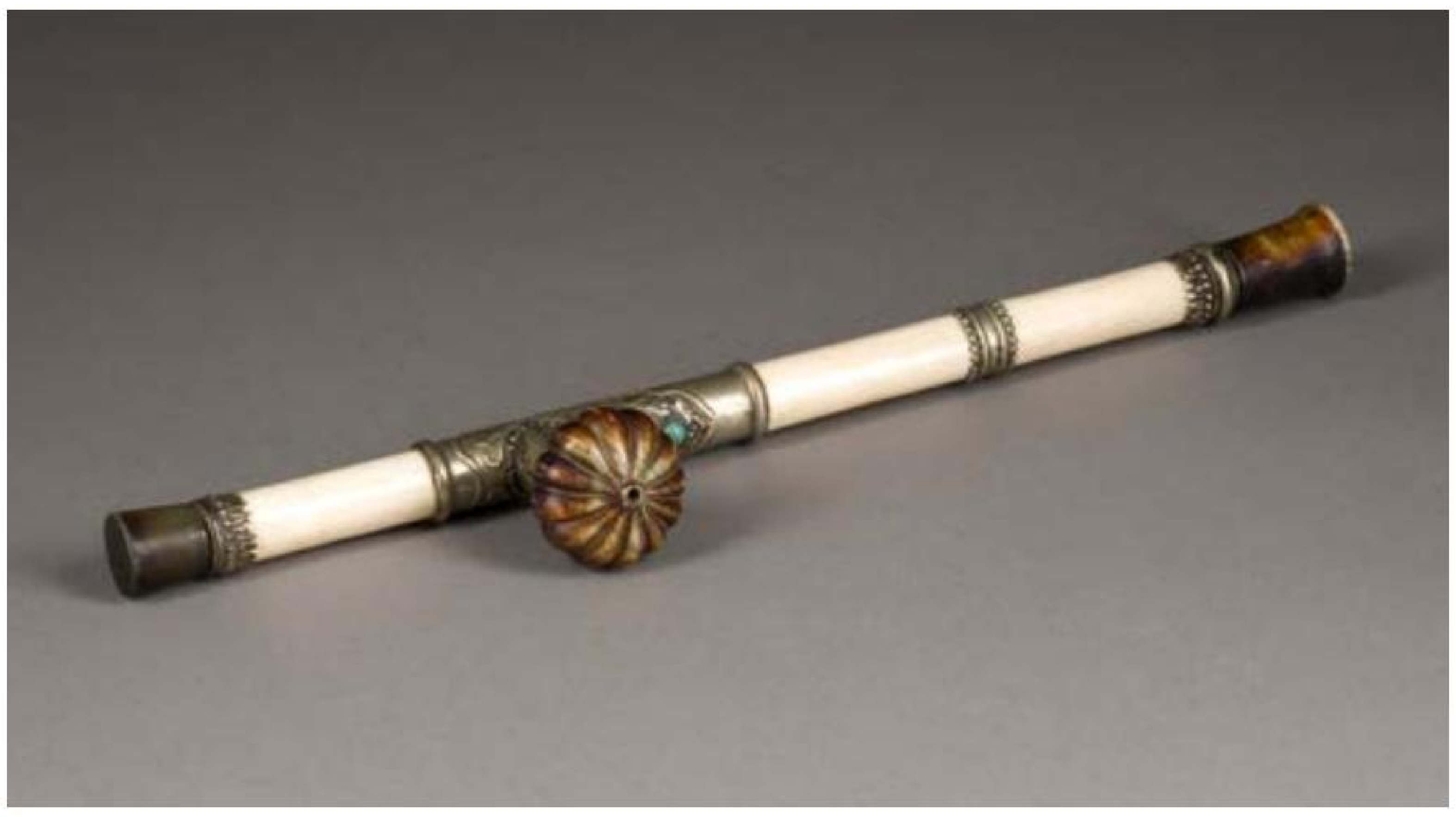


72 | A CARVED IVORY CARD CASE AND A CARVED IVORY BRUSH POT *

China, early 20th century

Ivory. H. 6.3-11.4 cm. With traces of use, partially damaged.

€ 180,-



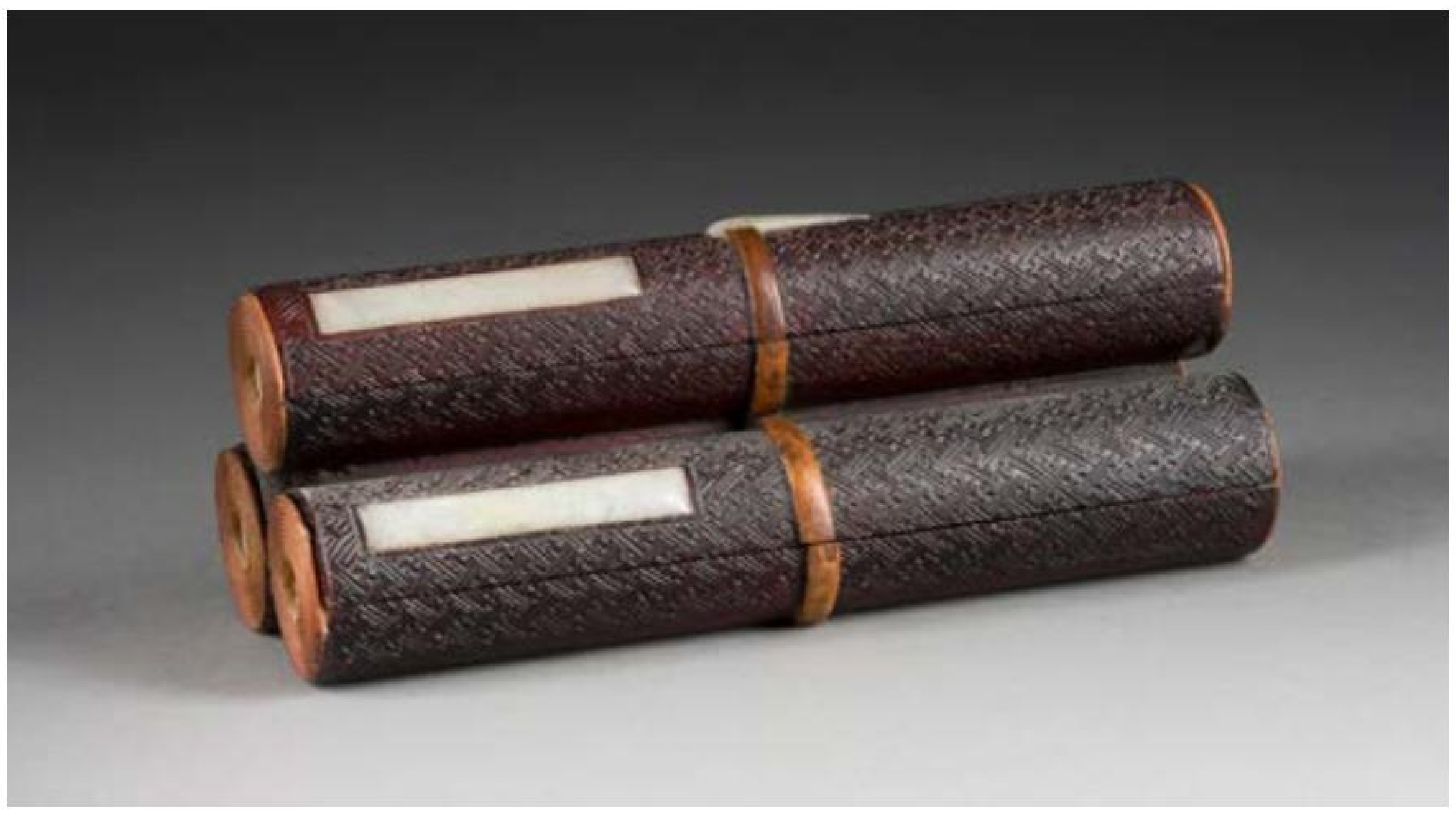
73 | A BONE OPIUM PIPE

China, late Qing dynasty

Bone/metal etc.. L. 42 cm. The pipe has a silver mount, carved with Phoenix. With traces of use, partially abraded and cracked.

Provenance: From an old private collection in the Lower Rhine region (Niederrhein).

€ 300,-



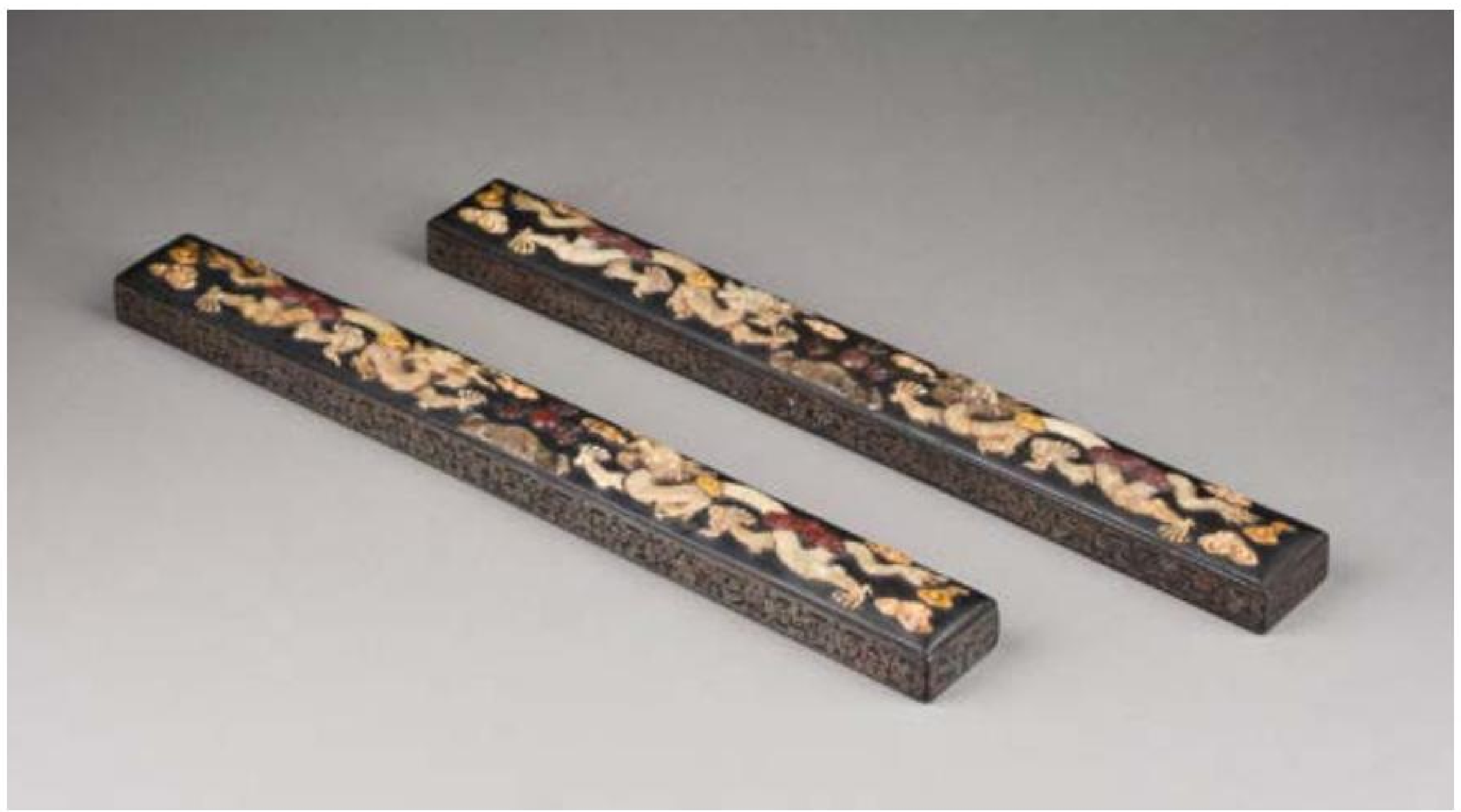
74 | A JADE-INSET WOOD SCROLL-FORM BOX AND COVER

China, Qing Dynasty

Wood/Jade. L. 24.5 cm. The box is finely carved as three stacked scrolls, with the sides meticulously carved to imitate the scroll ends and a jade plaque inlaid at the center of both the front and back of each scroll. Made of black-brown wood, it is decorated in relief with a continuous wan-pattern (swastika pattern) and each scroll features a title plaque inlaid with light gray jade. With traces of age, partially cracked.

Provenance: From an old private collection in the southern part of North Rhine-Westphalia.

€ 650,-



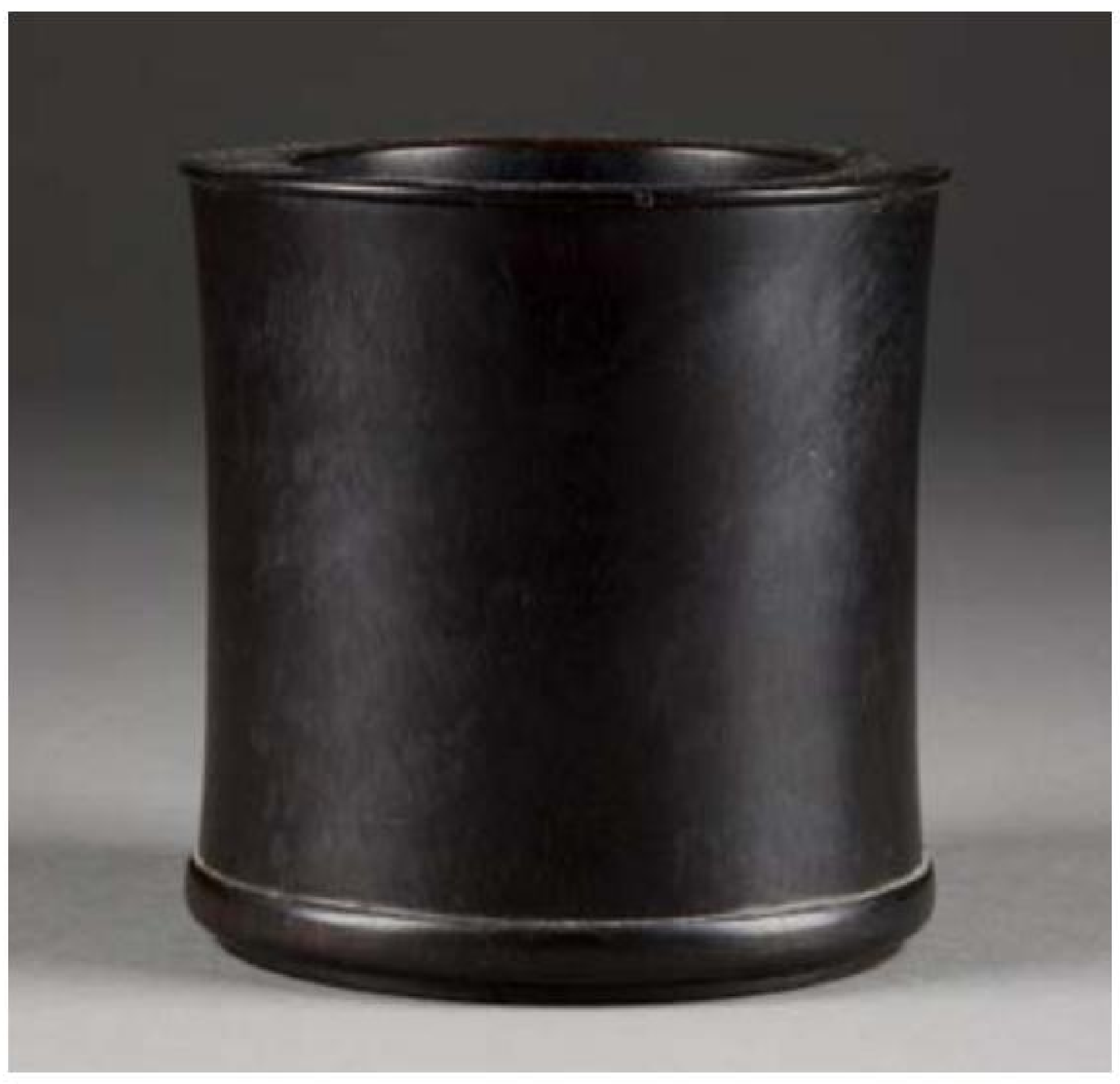
75 | A PAIR OF SILVER- AND HARDSTONEINLAID WOOD ‘DRAGON’ SCROLL WEIGHTS

China, Qing-Dynasty

Wood/hardstone. L. ca. 40 cm; H. ca. 2.5 cm. The scroll weights are long and rectangular in form, with a dark brown color. Each upper surface is inlaid with hardstone carvings of two dragons playing with a flame, while the sides are bordered with silver wire inlays featuring taotie motifs. With traces of age and use, partially abraded.

Provenance: From an old private collection in the Lower Rhine region (Niederrhein).

€ 500,-



76 | A WOOD BRUSHPOT

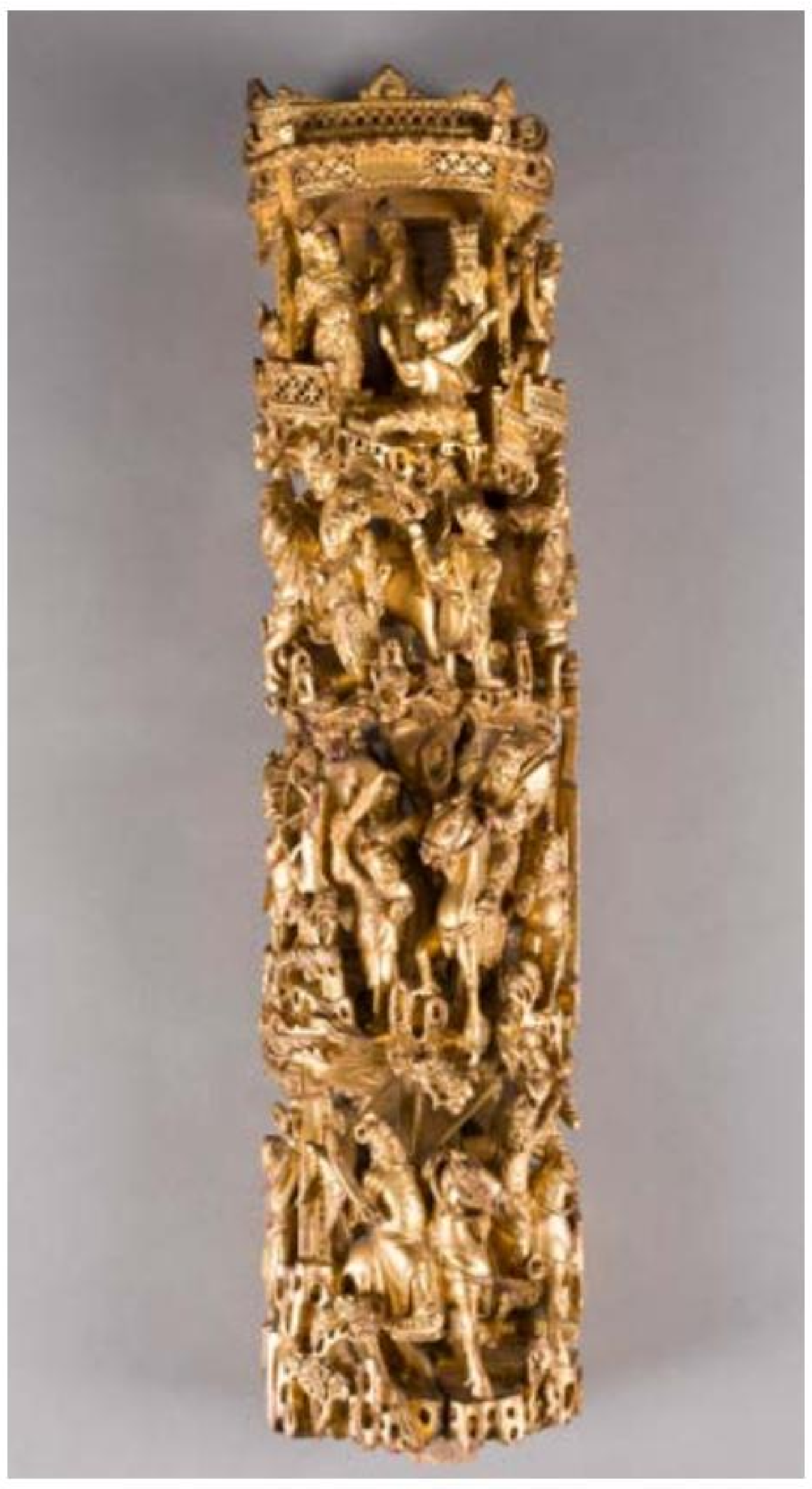
China, 19th/20th century

Wood. H. 11.3 cm. With traces of age and use, partially cracked.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 280,-

** CITES marketing certificate is available. Please note that due to the current CITES regulations for ivory and tortoiseshell objects, unrestricted trade is only permitted within the European Community. Please inform yourself about the current import regulations for ivory and tortoise shell in your country.*

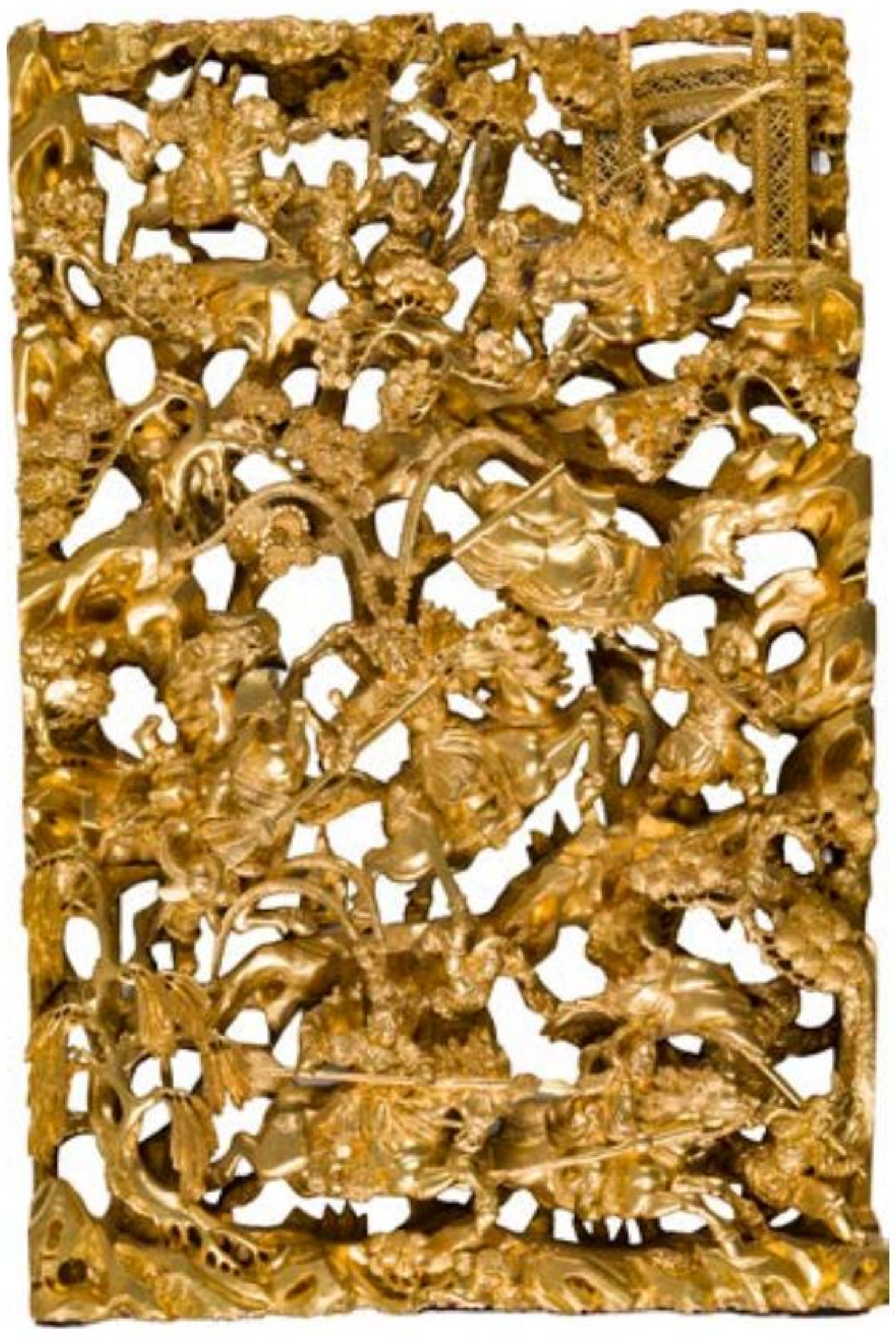


77 | A GILT LACQUERED WOOD RELIEF COLUMN

China, 19th/20th century

Wood. H. 45.5 cm. The relief depicts figural scenes. With traces of age, partially damaged and cracked.

€ 100,-

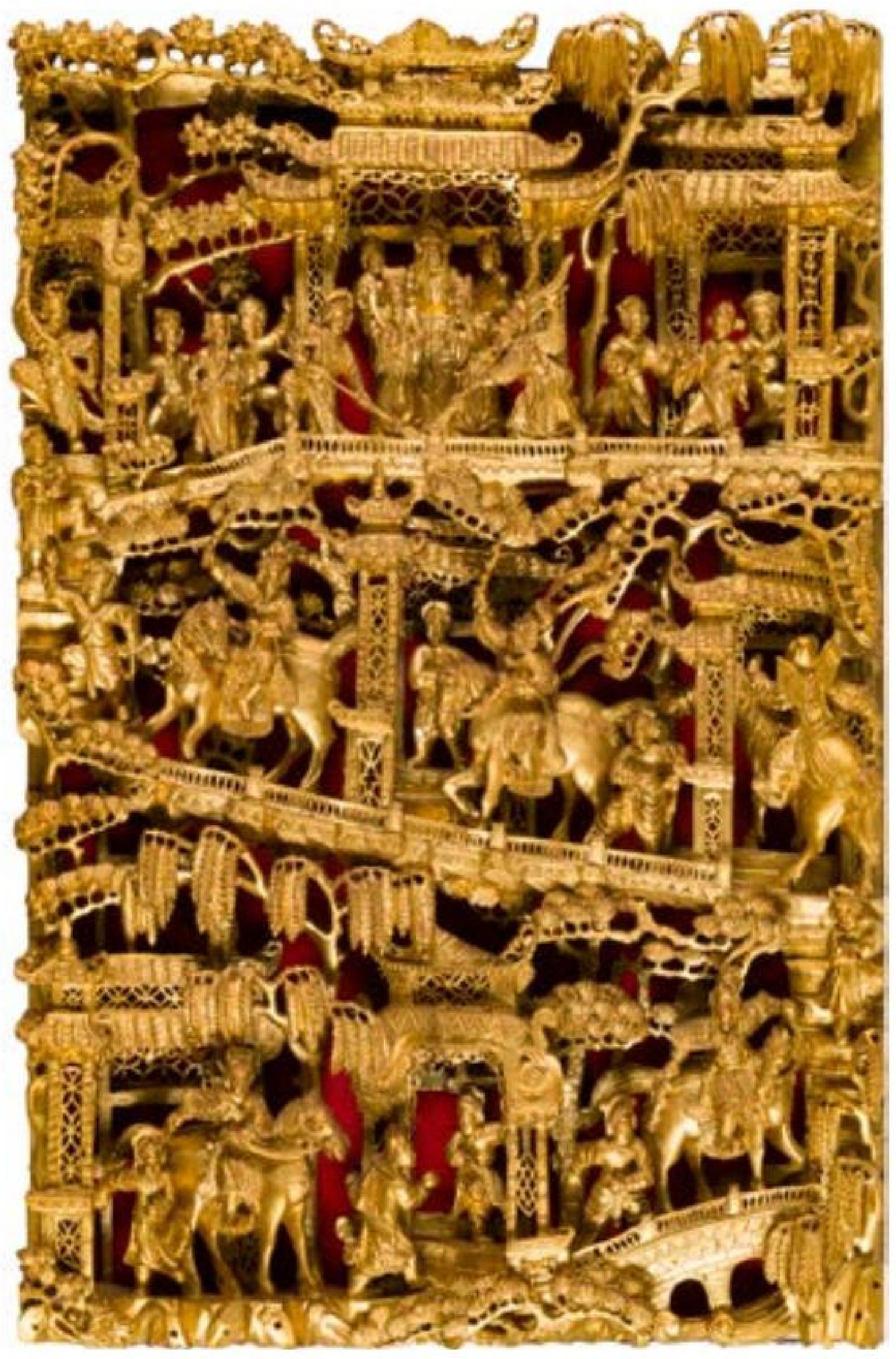


78 | A GILT LACQUERED WOOD RELIEF PANEL

China, 19th/20th century

Wood. 63.5x40 cm. The relief depicts figural scenes. With traces of age.

€ 200,-

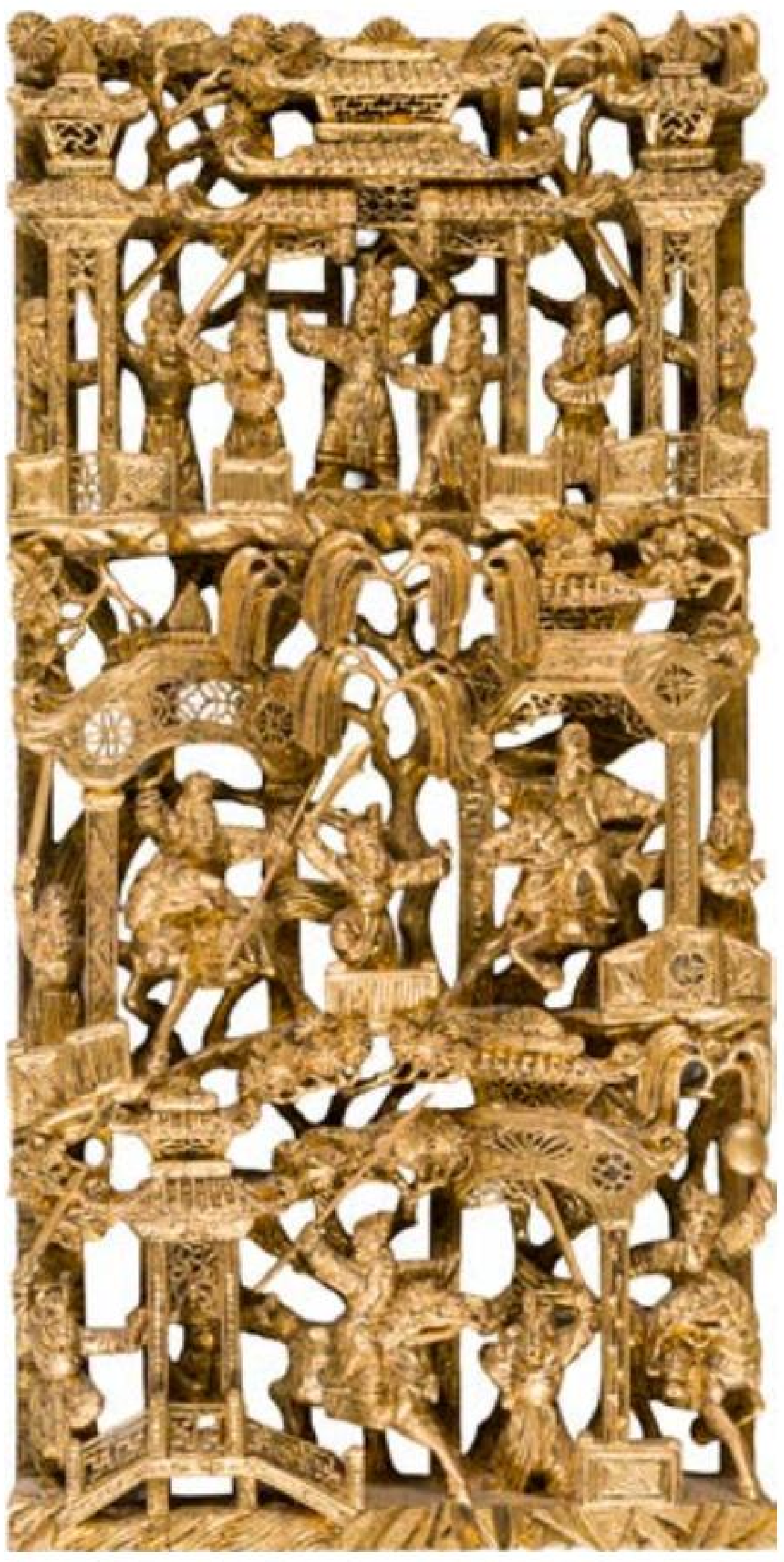


79 | A GILT LACQUERED WOOD RELIEF PANEL

China, 19th/20th century

Wood. 63x40.5 cm. The relief depicts figural scenes in three vertical parts. With traces of age.

€ 280,-

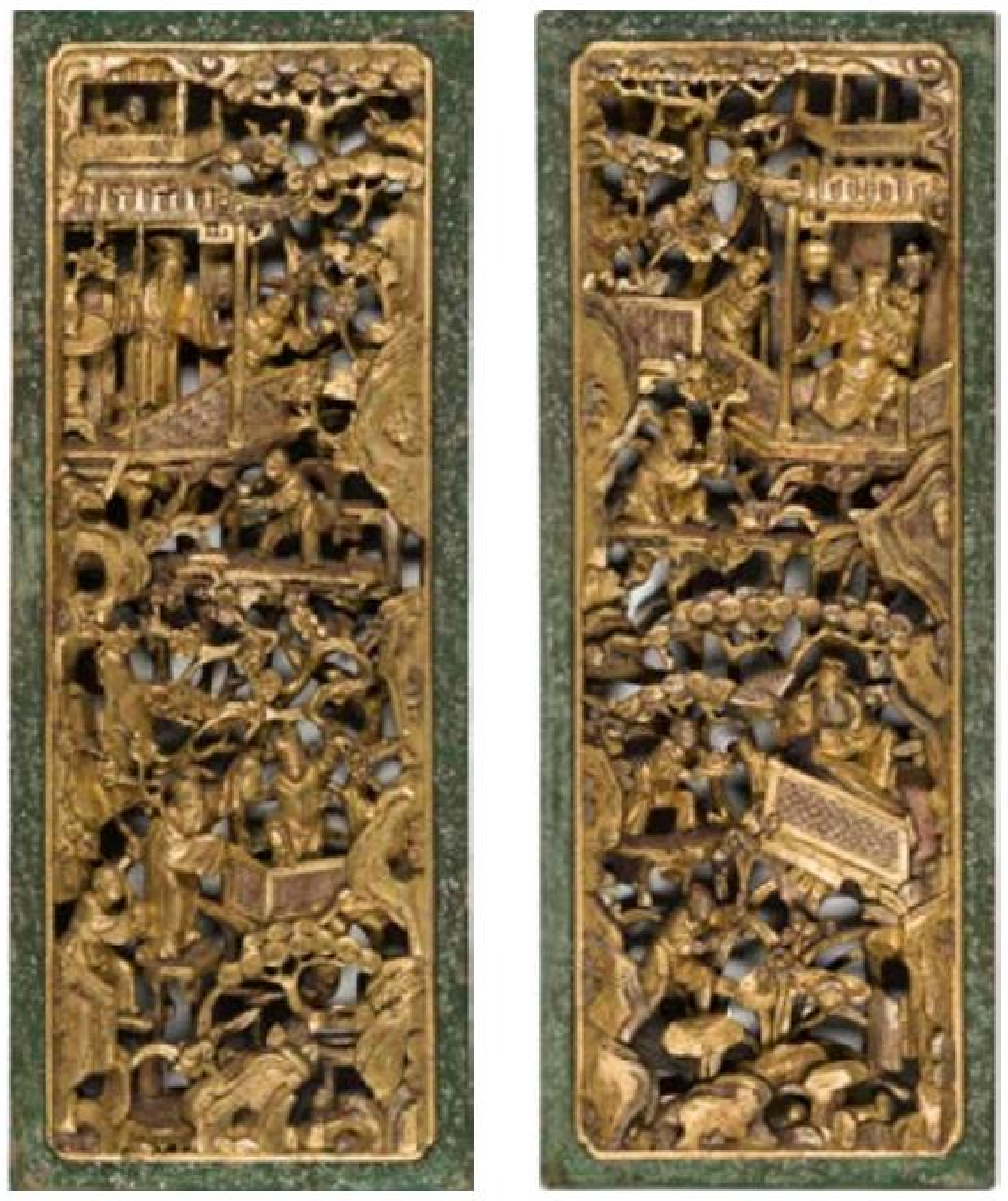


80 | A GILT LACQUERED WOOD RELIEF PANEL

China, 19th/20th century

Wood. 54.2x25 cm. The relief depicts figural scenes in three vertical parts. With traces of age, partially damaged and cracked.

€ 120,-

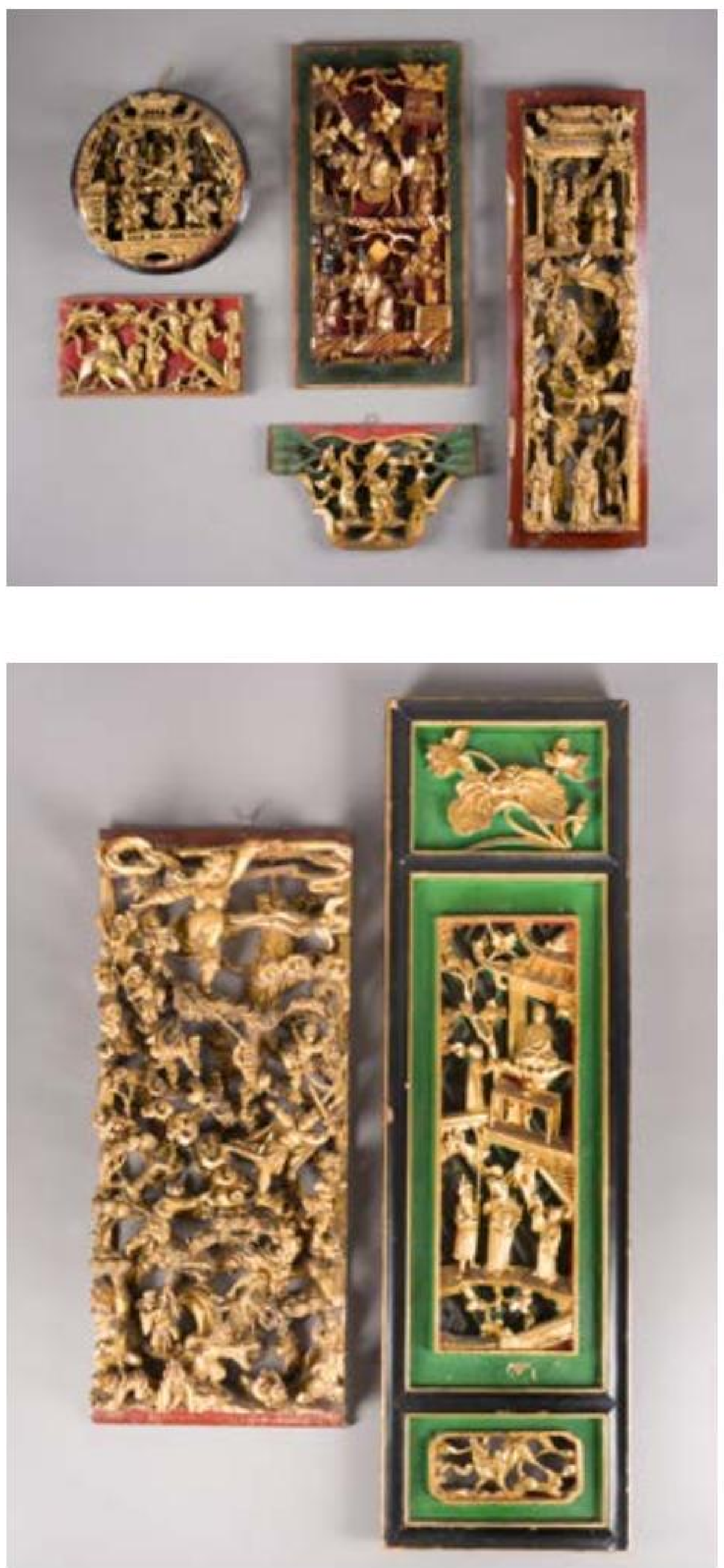


81 | A PAIR OF GILT LACQUERED WOOD RELIEF PANELS

China, 19th/20th century

Wood. 77.5x30 cm. The relief depicts figural scenes. With traces of age, partially damaged and cracked.

€ 100,-

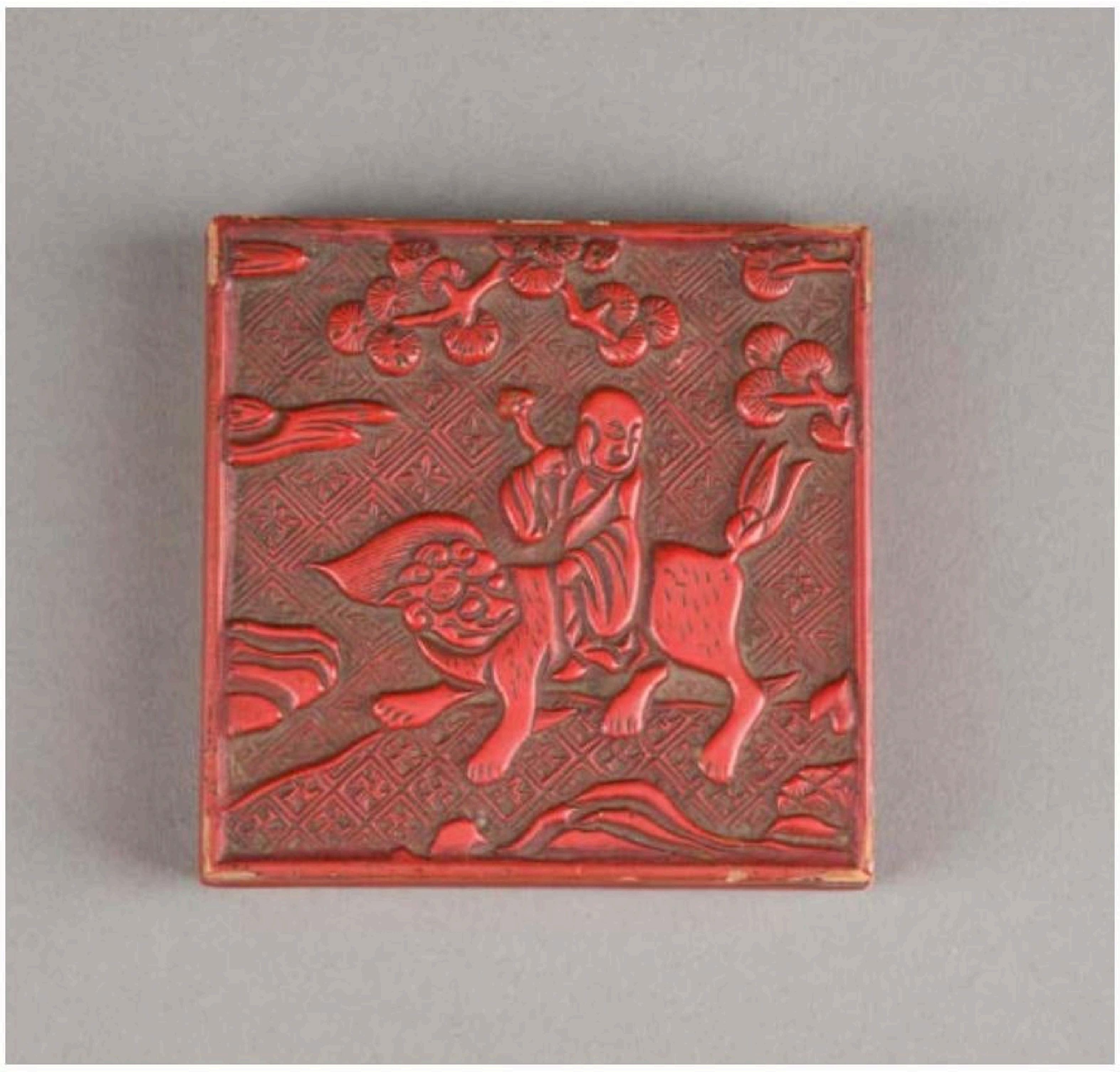


82 | SEVEN GILT LACQUERED WOOD RELIEF PANELS

China, 19th/20th century

Wood. Ca. 12x21.5 cm-91x26cm. Including seven panels depicting figural scenes, with one panel illustrating a scene from the Journey to the West. With traces of age, partially abraded, damaged and cracked.

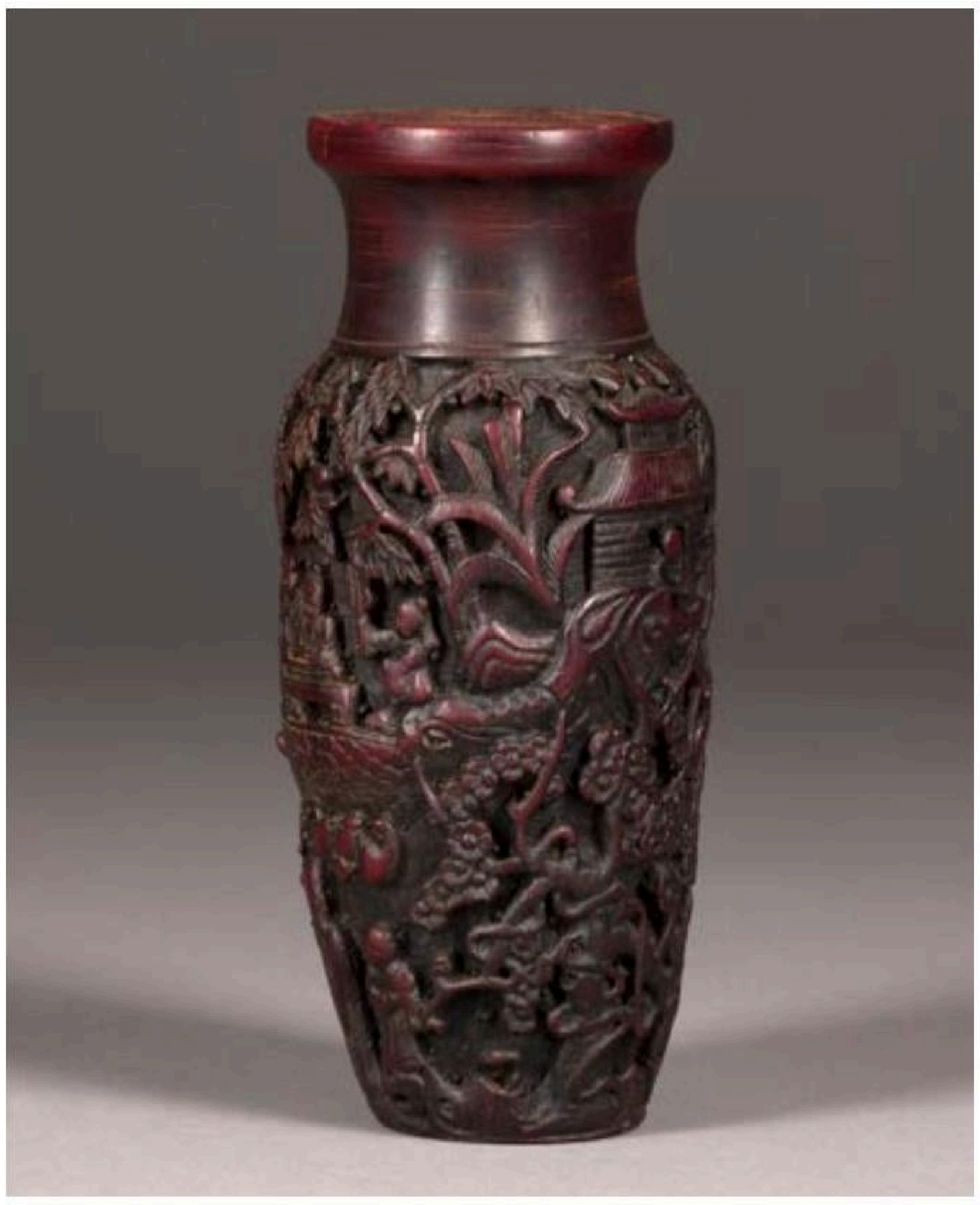
€ 200,-



83 | A SMALL CINNABAR LACQUER BOX AND COVER
China, probably 16th/17th century

Lacquerware. L. 7.5 cm. The square-shaped box is finely decorated with a monk holding a ruyi-scepter, riding on the back of a qilin. With traces of age and use, partially damaged.

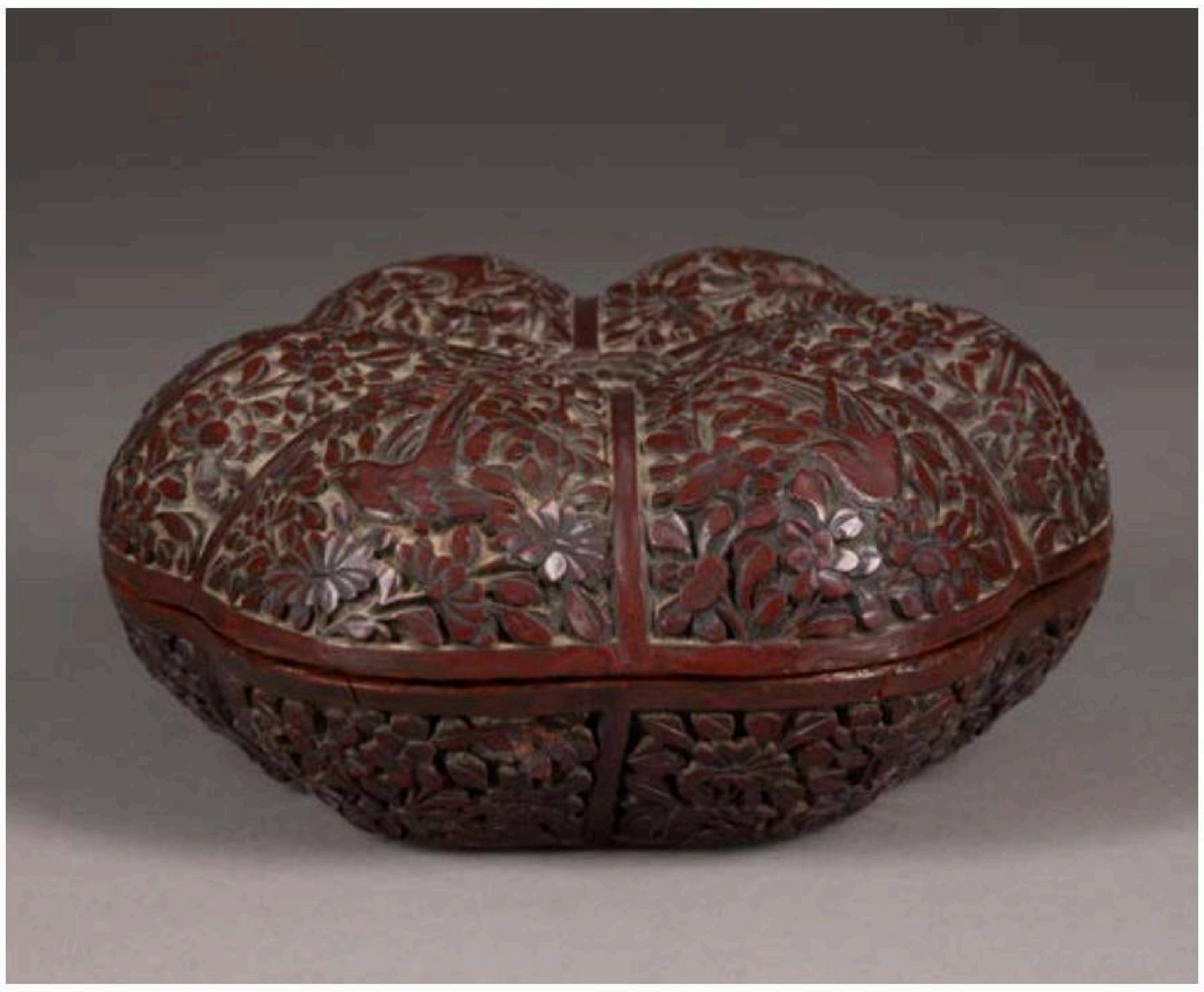
€ 200,-



84 | A SMALL CARVED LACQUER 'FIGURAL' VASE
China, Qing Dynasty

Lacquerware. H. 13.5 cm. With traces of age and use, partially abraded and slightly damaged.

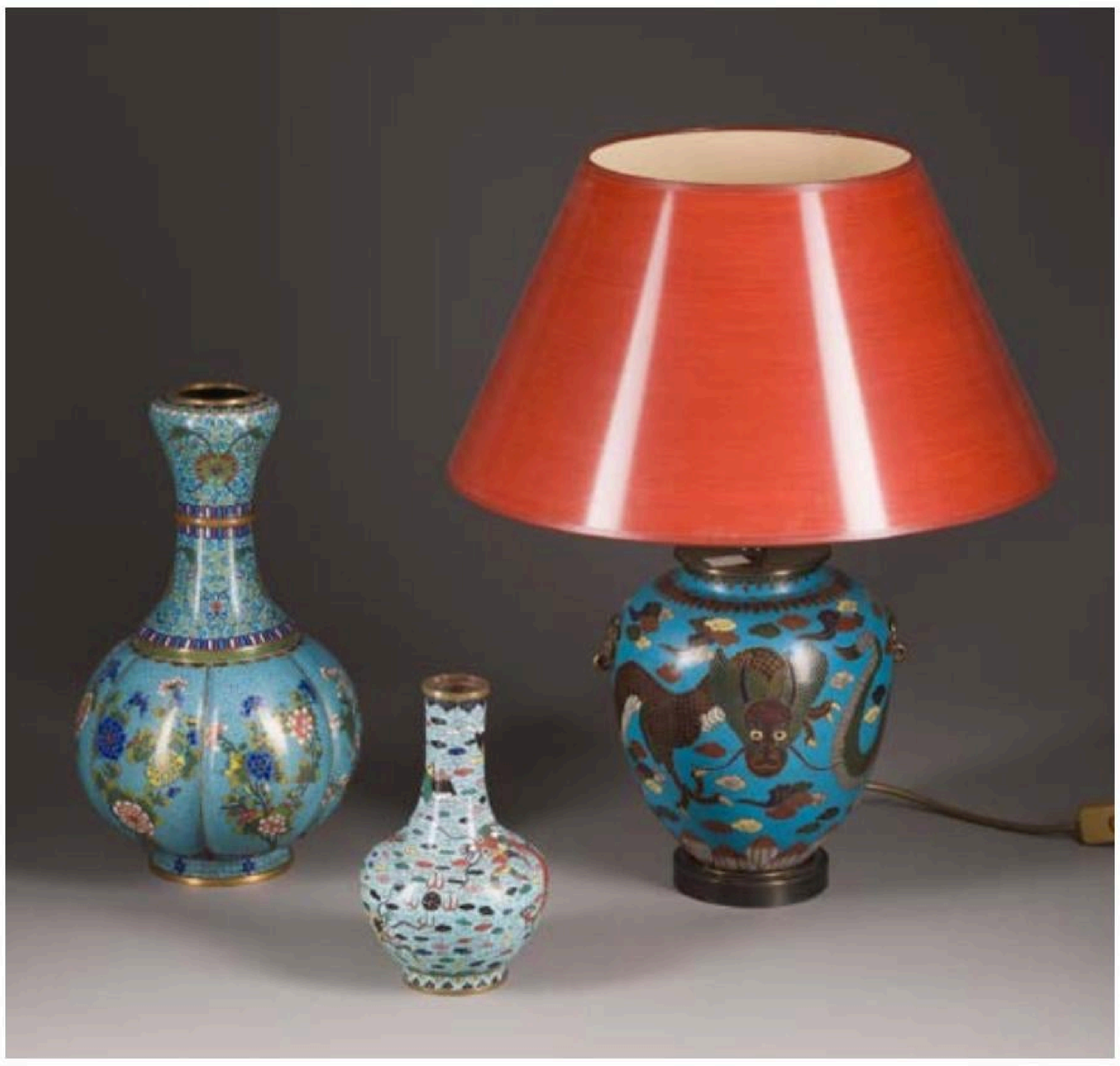
€ 100,-



85 | A CARVED CINNABAR LACQUER BOX AND COVER
China

Lacquerware. D. 16 cm. The box and cover are finely carved and decorated with birds and flowers. With traces of age and use, partially cracked and damaged.

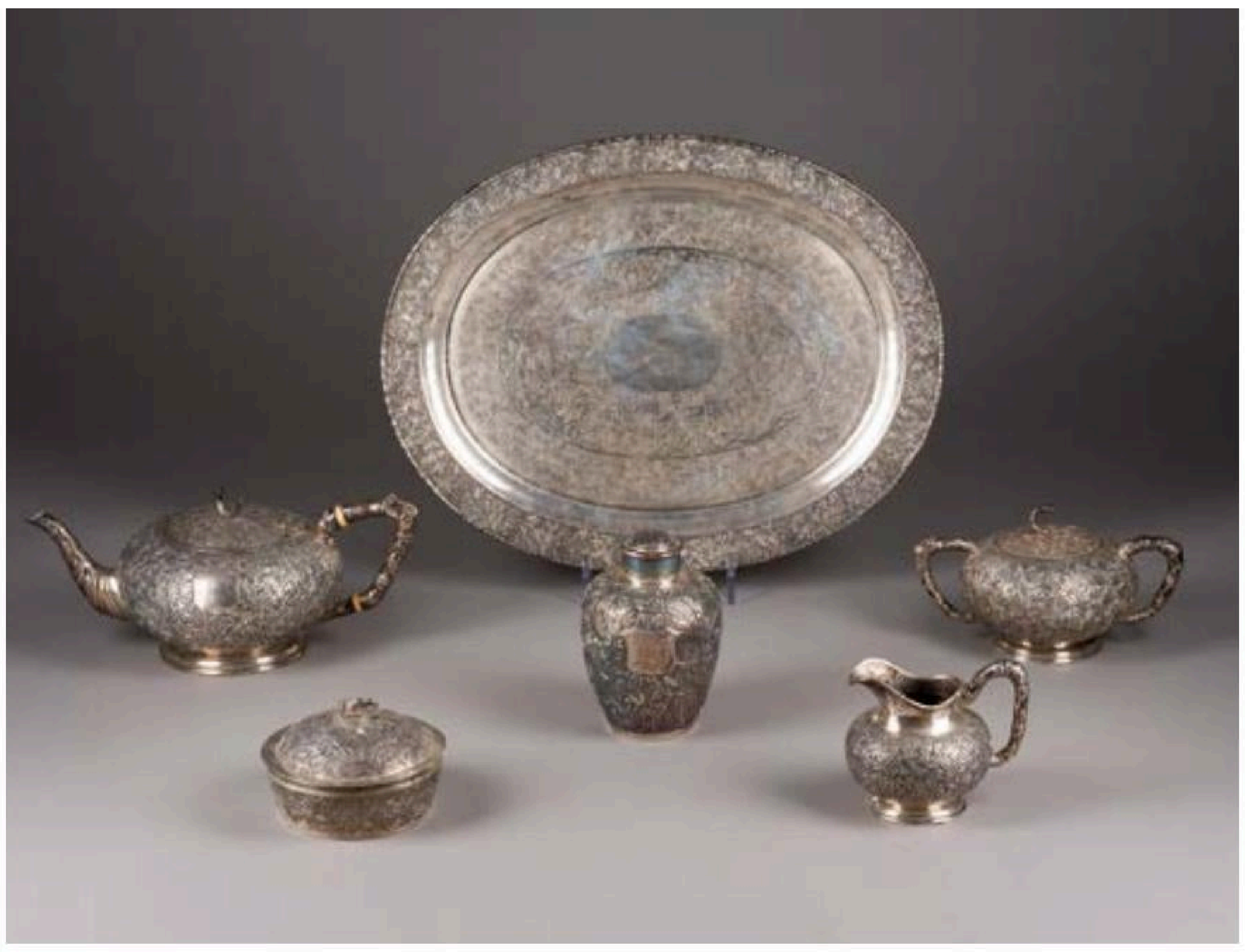
€ 360,-



86 | THREE CLOISONNÉ VASES
China, 19th/20th century

Cloisonné. H. 19-48 cm. Including a vase decorated with a dragon, a vase decorated with flowers, and a vase mounted as a lamp decorated with a dragon. With traces of use and age, partially abraded.

€ 200,-

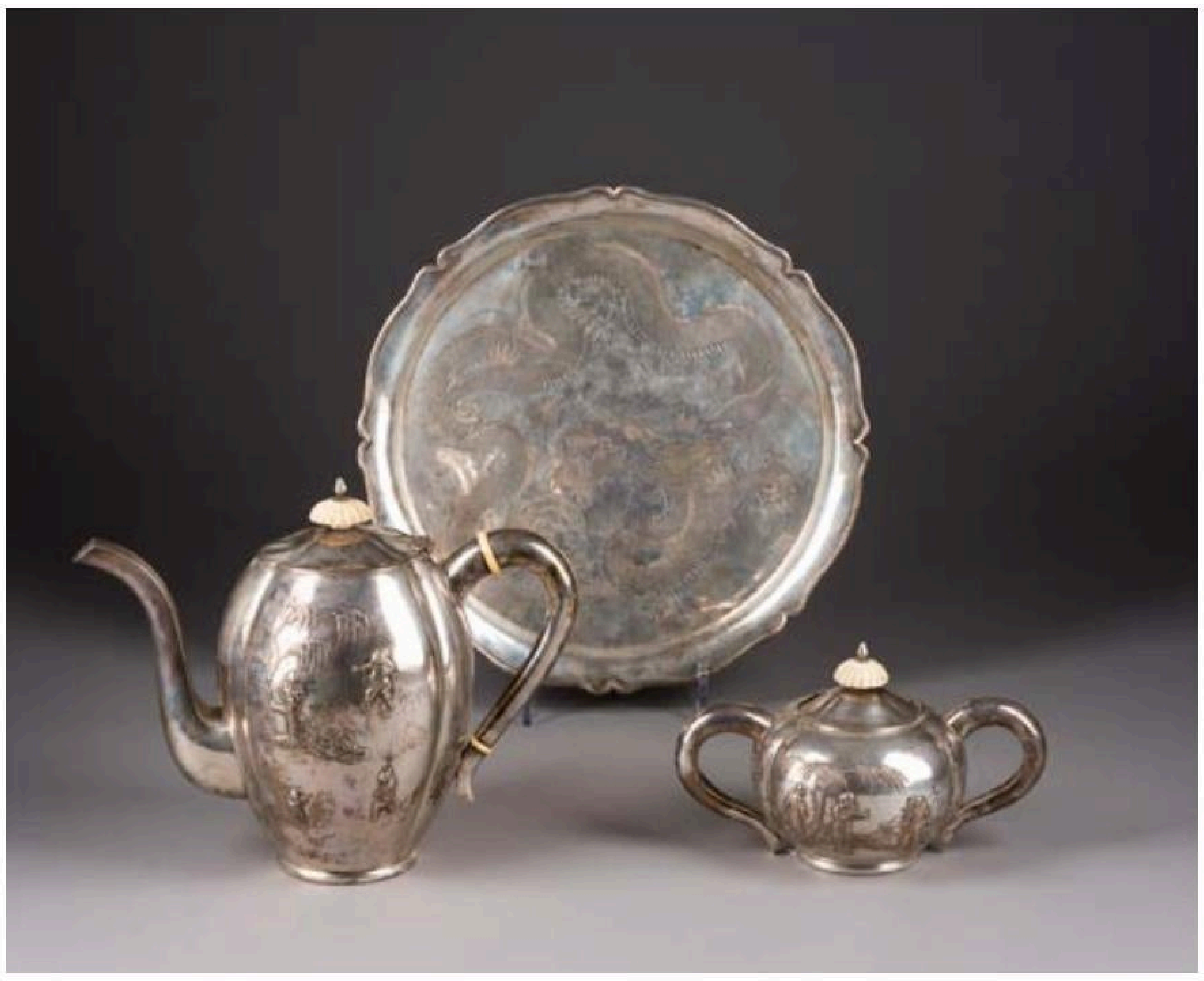


87 | A CHINESE EXPORT SILVER SIX-PIECE 'BAMBOO' TEA SERVICE

China, late Qing Dynasty

Silver. H. 7.4-13.4 cm (others), L. 39 cm (tray), total ca. 2600g. Comprising a bowl and cover stamped „70", „LUENMO" and „Yi Sheng"; a creamer stamped „Yi Chang" and a seal; a lidded box stamped „Shen Chang" and „LW"; a sugar bowl stamped „Yi Chang" and a seal; a teapot stamped „Yi Chang" and a seal; and a tray. All pieces are decorated with bamboo motifs. With traces of age, partially abraded.

€ 1.900,-



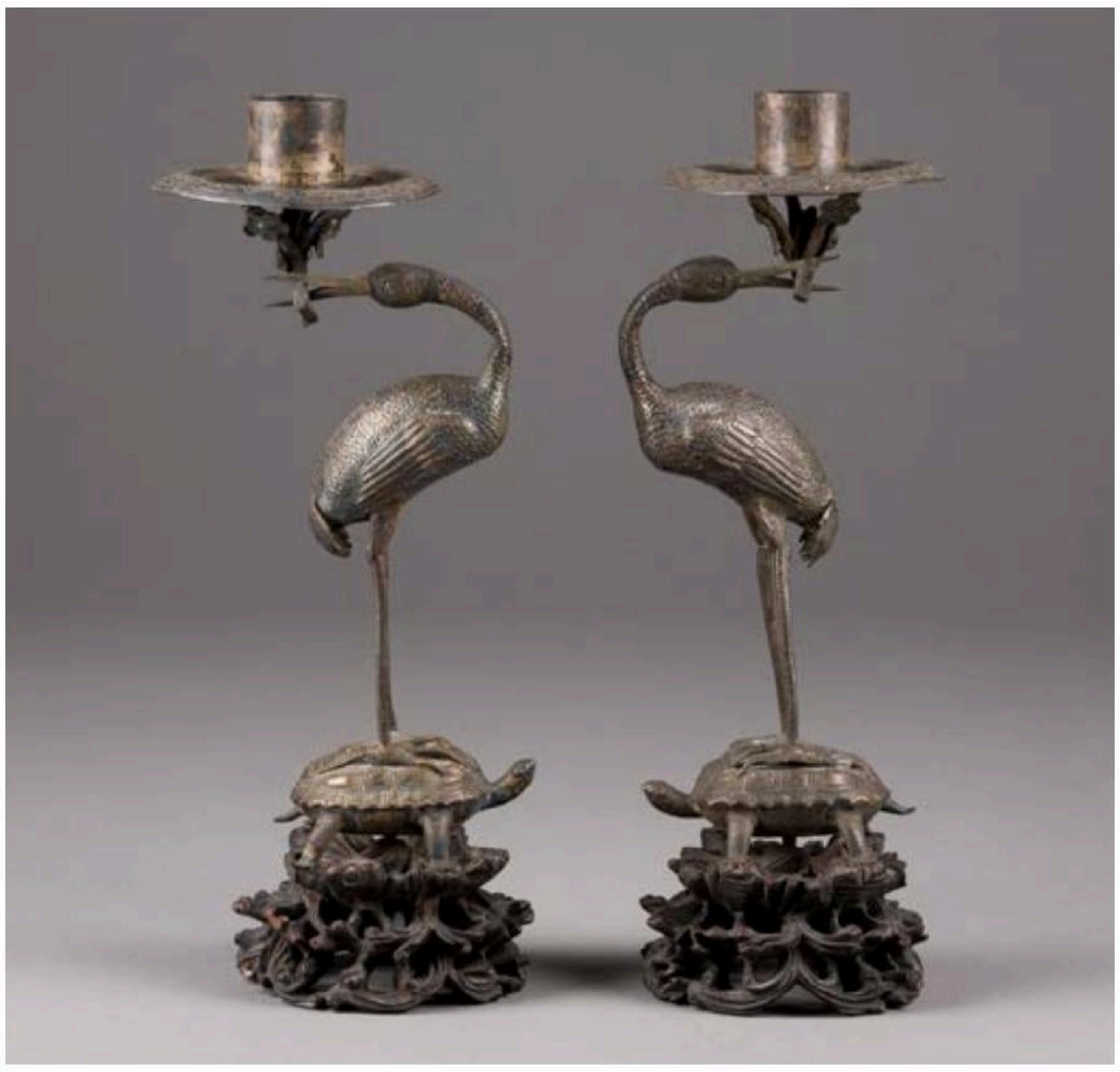
88 | A CANTON EXPORT SILVER THREE-PIECE TEA SERVICE

China, 1937

Silver with ivory finials. H. 11.5-20.5 cm (teapot, bowl), L. 29.2 cm (tray); Total 1642g. With traces of age and use, partially abraded. Including a teapot, a two-handled sugar bowl decorated with figural scenes, and a tray decorated with dragons. Each piece is stamped underneath with the maker's mark „Westhues" and „1937, Canton." The sugar bowl is additionally stamped with „90," „WH," and „Pan," and the teapot with „90," „WH," and „x Chang."

CITES certificate available. Trade in ivory/tortoiseshell is only permitted within the EU. Export to countries such as the USA, Canada, or the UK is currently not possible. Please check import regula.

€ 1.800,-

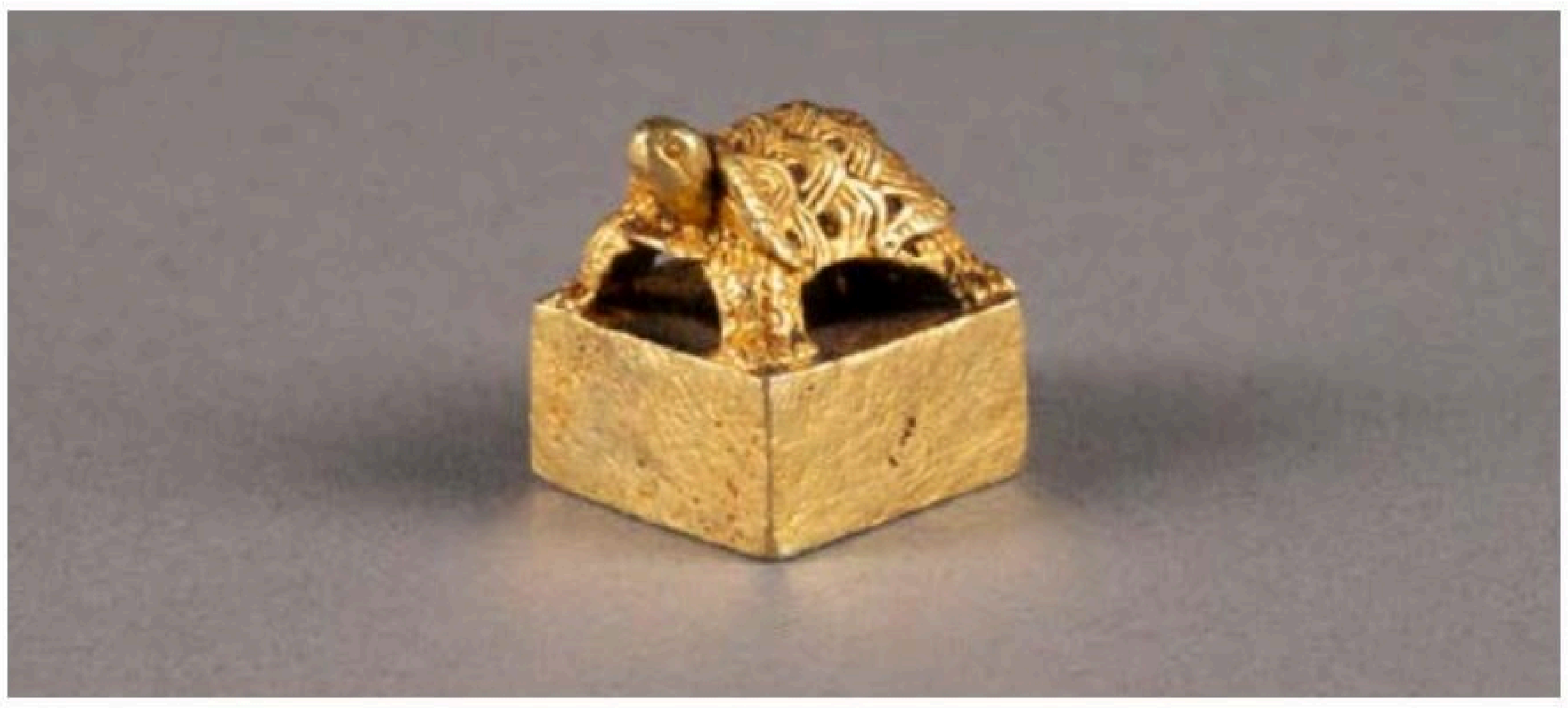


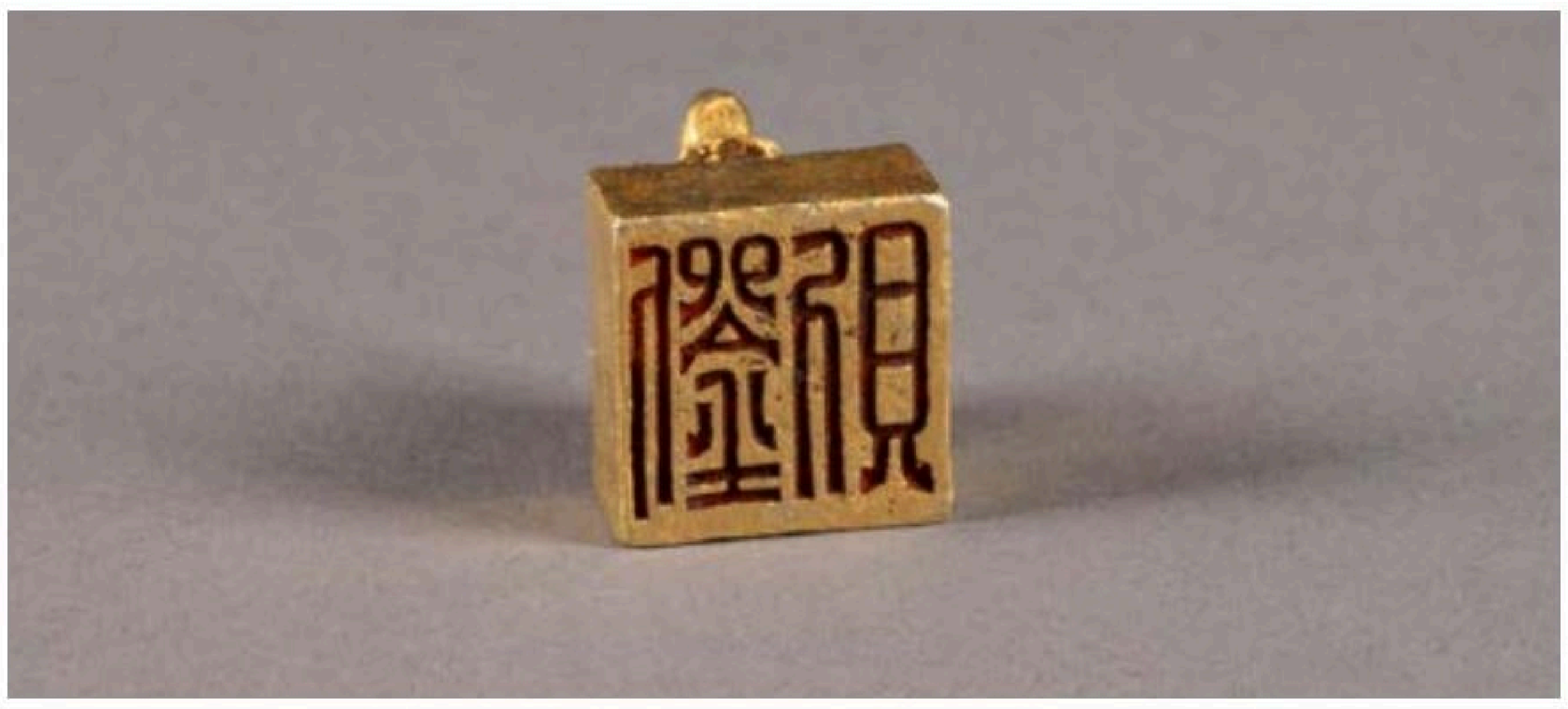
89 | A PAIR OF CANDLESTICKS WITH CRANES AND TORTOISES

China

Silver. H. 23.3 cm; Total weight 392 g. With traces of use and age.

€ 600,-



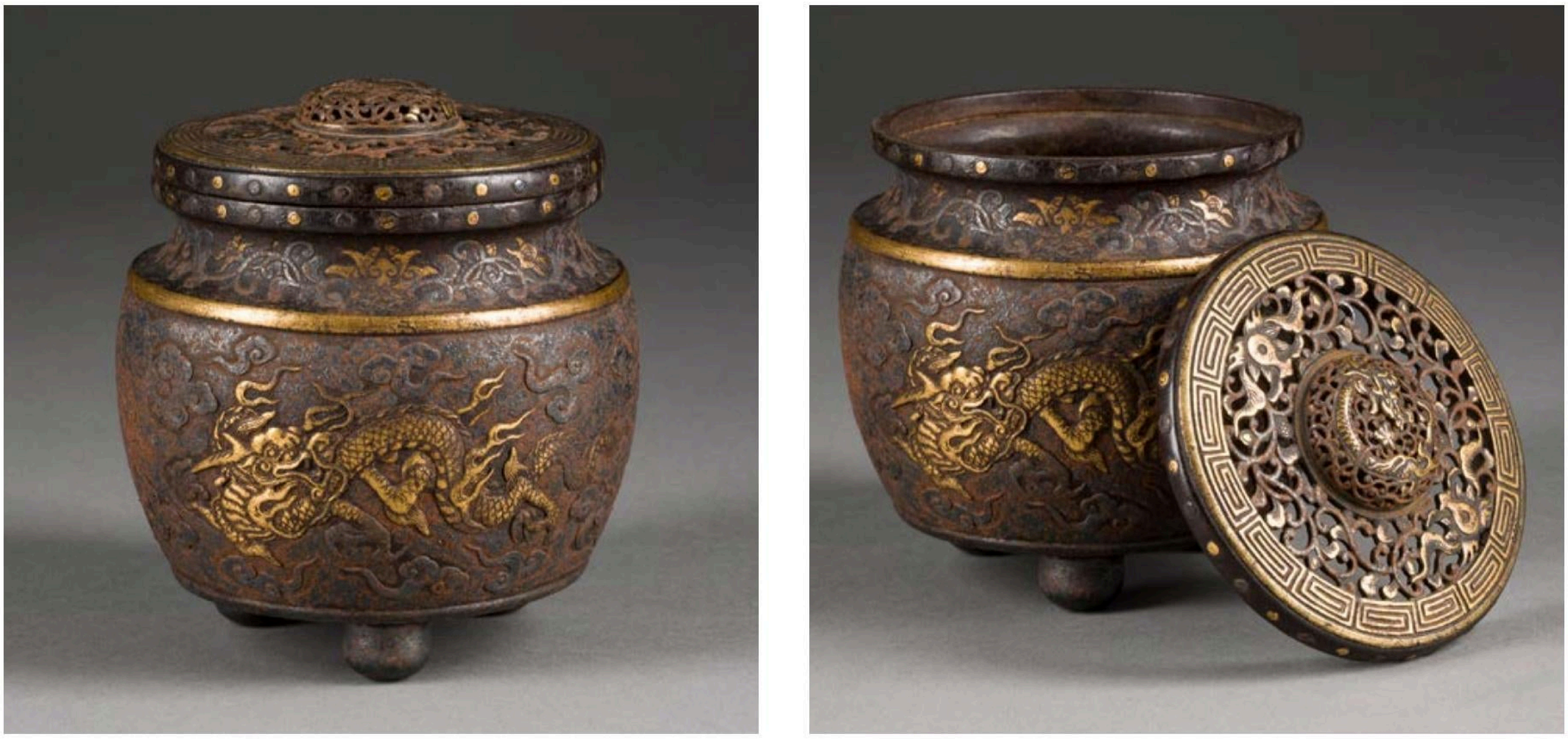


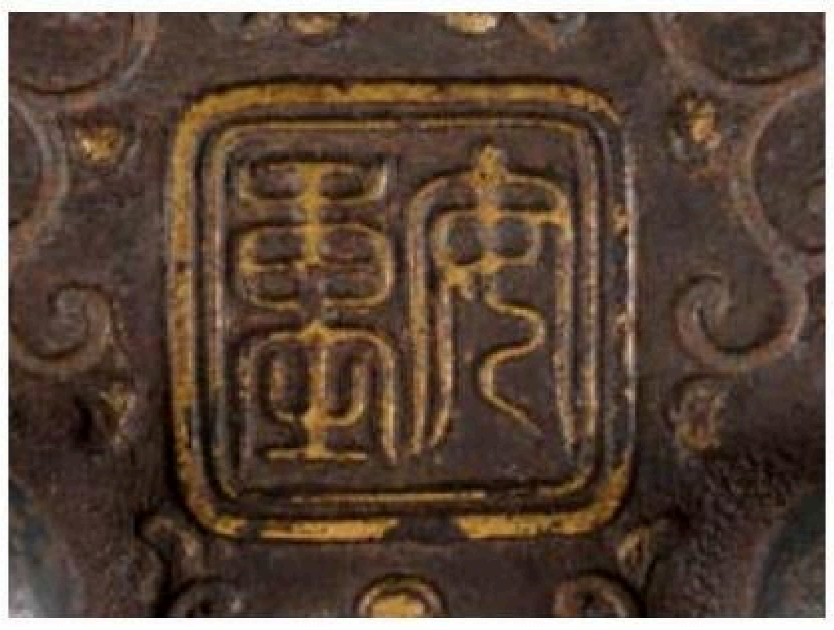
90 | A GOLD SQUARE SEAL

China, probably Han-Dynasty

Gold. H 15 mm x L 13 mm x W 12.8 mm; Weight: 24.08 g. The gold seal is surmounted by a turtle finial, with the inscription in two-character seal script. With traces of age and use, partially abraded.

€ 10.000,-





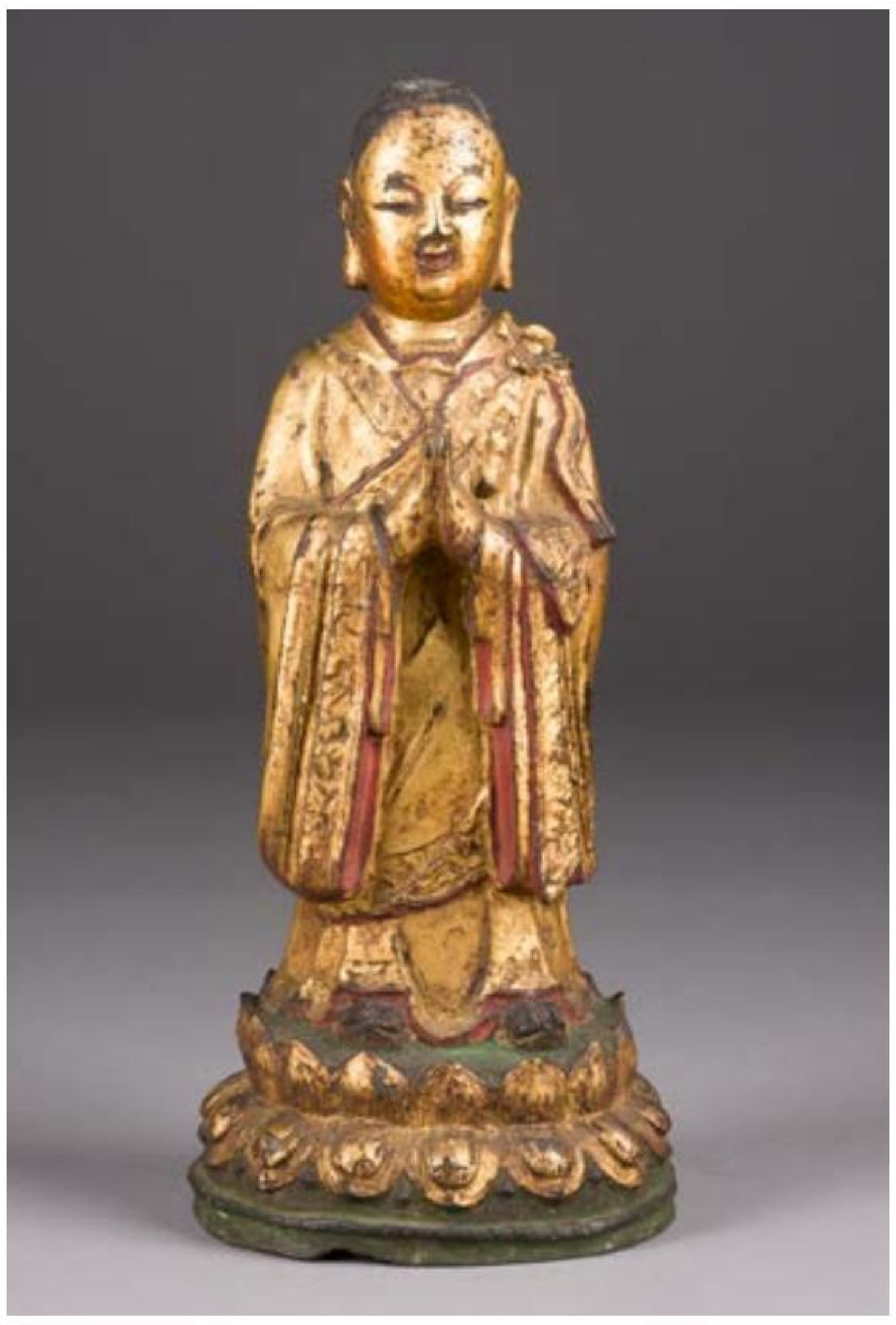
91 | A PARCEL-GILT IRON ‘DRAGON’ TRIPOD CENSER

China, probably Ming Dynasty

Iron. H. 12.1 cm. The body of the censer is carved with two three-clawed dragons soaring amidst clouds, while the neck is decorated with Baoxiang (precious) floral patterns. The base is incised with „An Zhong“ (possibly the name of a Ming dynasty official) and also adorned with Baoxiang motifs. The cover is openwork carved, with a border decorated with meander and Baoxiang patterns, and a central top featuring a dragon motif. With traces of age and use, partially abraded and damaged.

Provenance: From a German private collection.

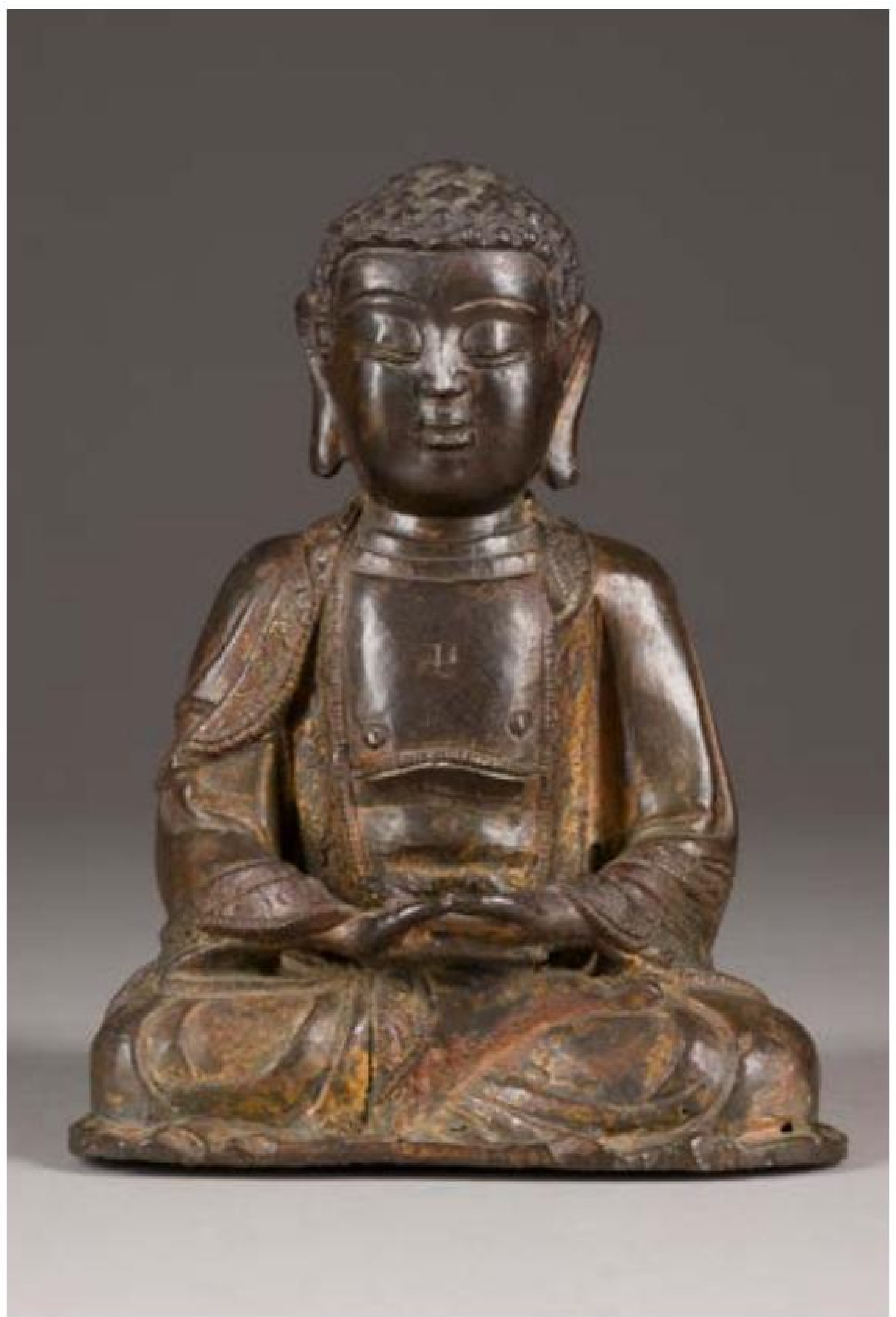
€ 5.000,-



92 | A GILT-LACQUERED BRONZE FIGURE OF LUOHAN ANANDA
China, Ming Dynasty

Bronze. H. 26.3 cm. The imposing arhat stands on a lotus pedestal, both hands joined in prayer, wearing a long flowing robe. With traces of age, partially damaged.

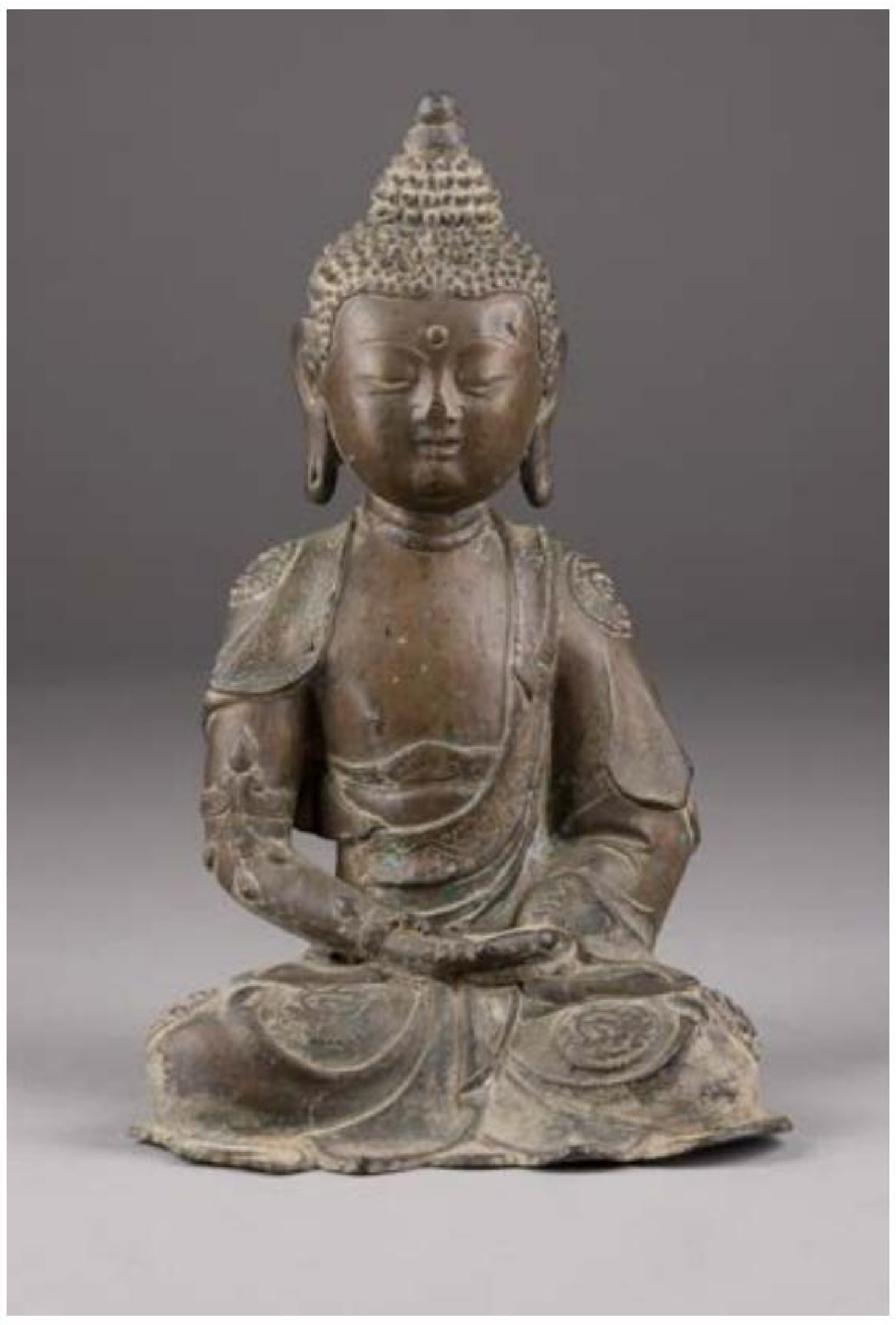
€ 280,-



93 | A BRONZE SEATED FIGURE OF AMITHABA
China, Ming Dynasty

Bronze. H. 18.7 cm. The Buddha of Light holds his hands in dhyana mudra above his lap and gazes downward. With traces of age and gilding, partially damaged.

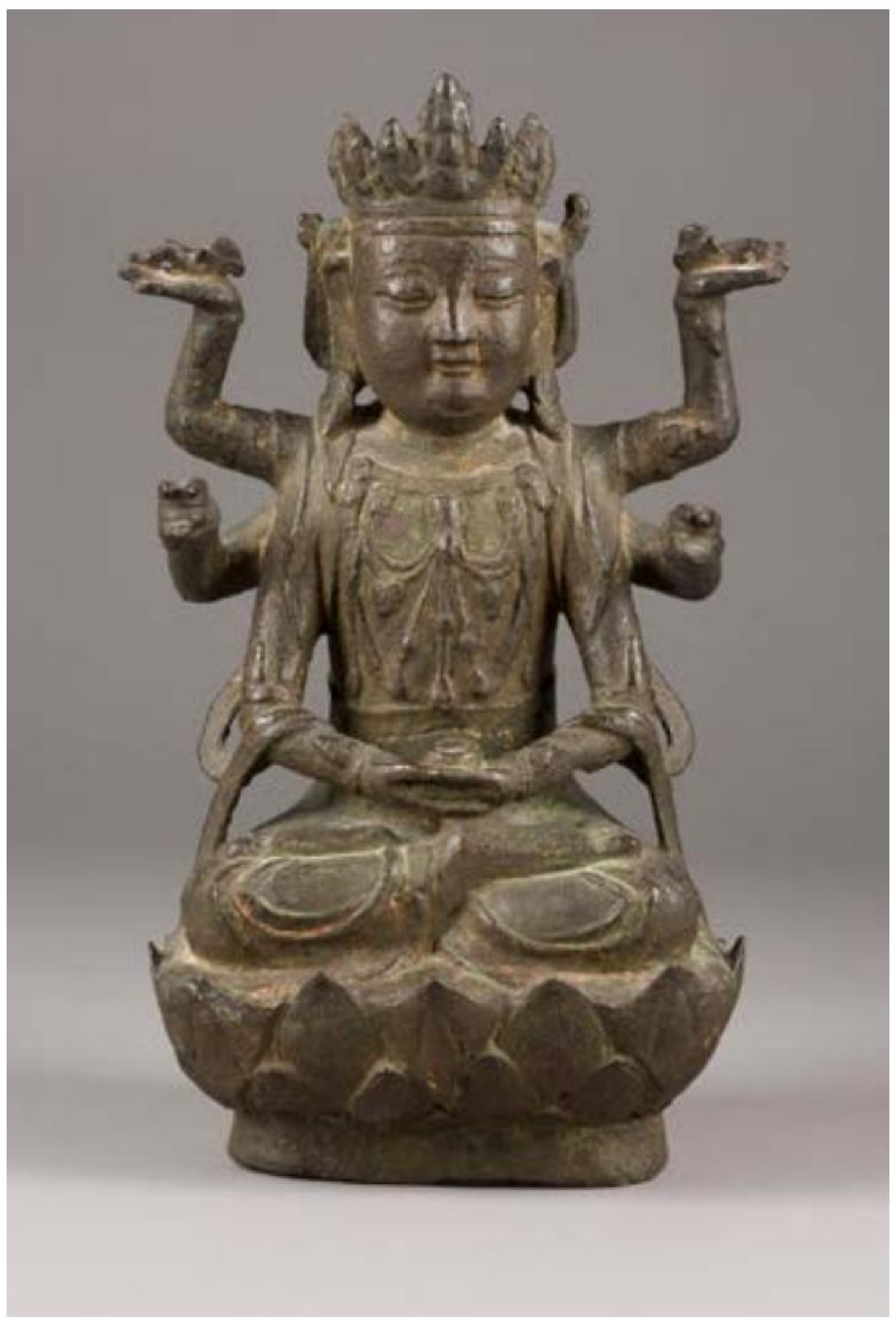
€ 700,-



94 | A BRONZE FIGURE OF BUDDHA AMITABHA
China, Ming-Style

Bronze. H. 25.6 cm. Amitabha is seated in meditation (padmasana) on a double lotus base, with the hands placed one over the other above the feet. The head and ushnisha are covered with pointed curls. With traces of age, partially abraded and damaged.

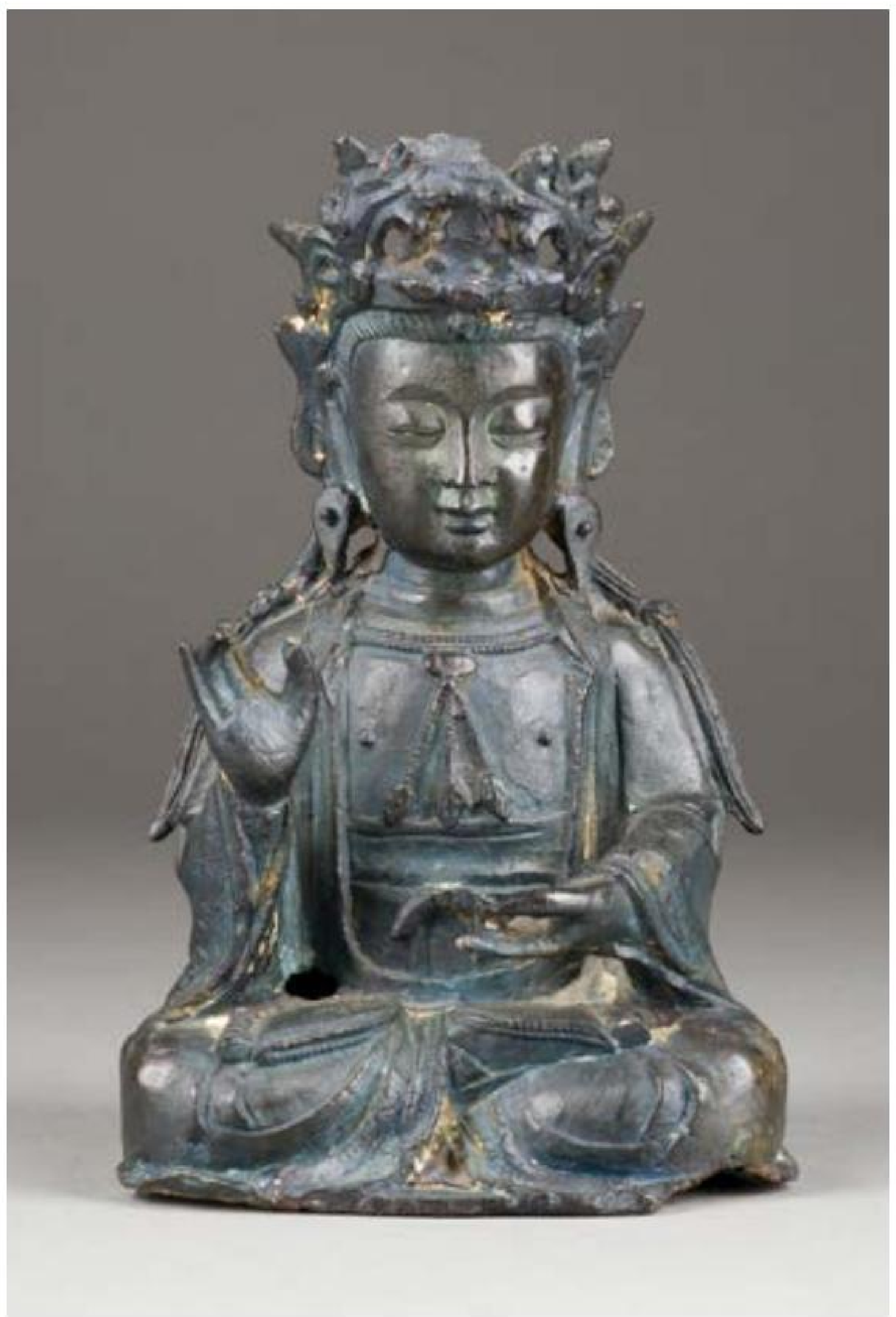
€ 280,-



95 | A BRONZE FIGURE OF AVALOKITESHVARA
China, Ming Dynasty

Bronze. H. 33.5 cm. With traces of age and gilting, partially damaged.

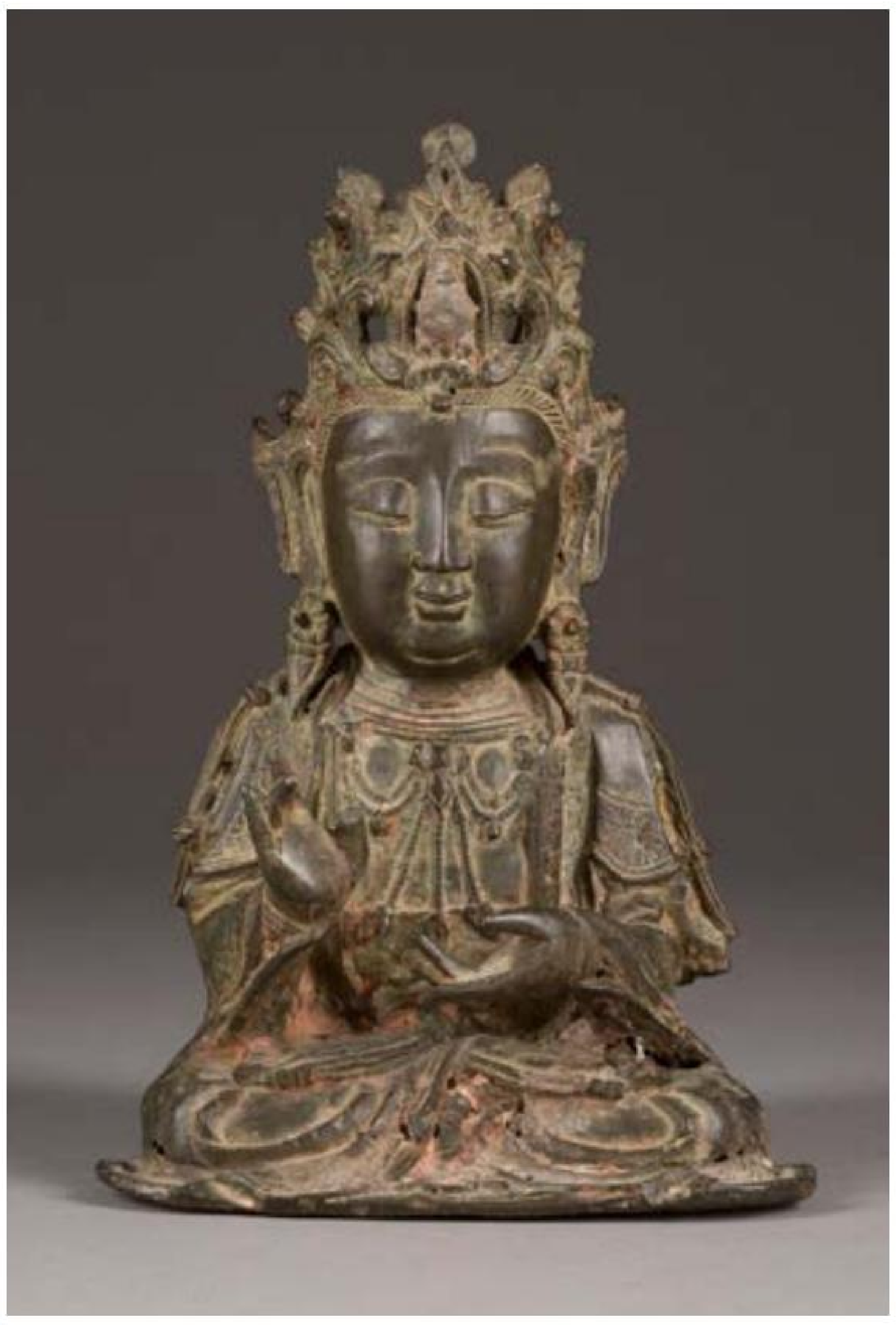
€ 500,-



96 | A BRONZE SEATED FIGURE OF GUANYIN
China, Ming Dynasty

Bronze. H. 20.5 cm. The crowned guanyin is seated in dhyanasana, with her right hand in varada mudra and left hand in vitarka mudra. With traces of age and gilding, partially abraded and damaged.
Provenance: From an old private collection in North Rhine-Westphalia.

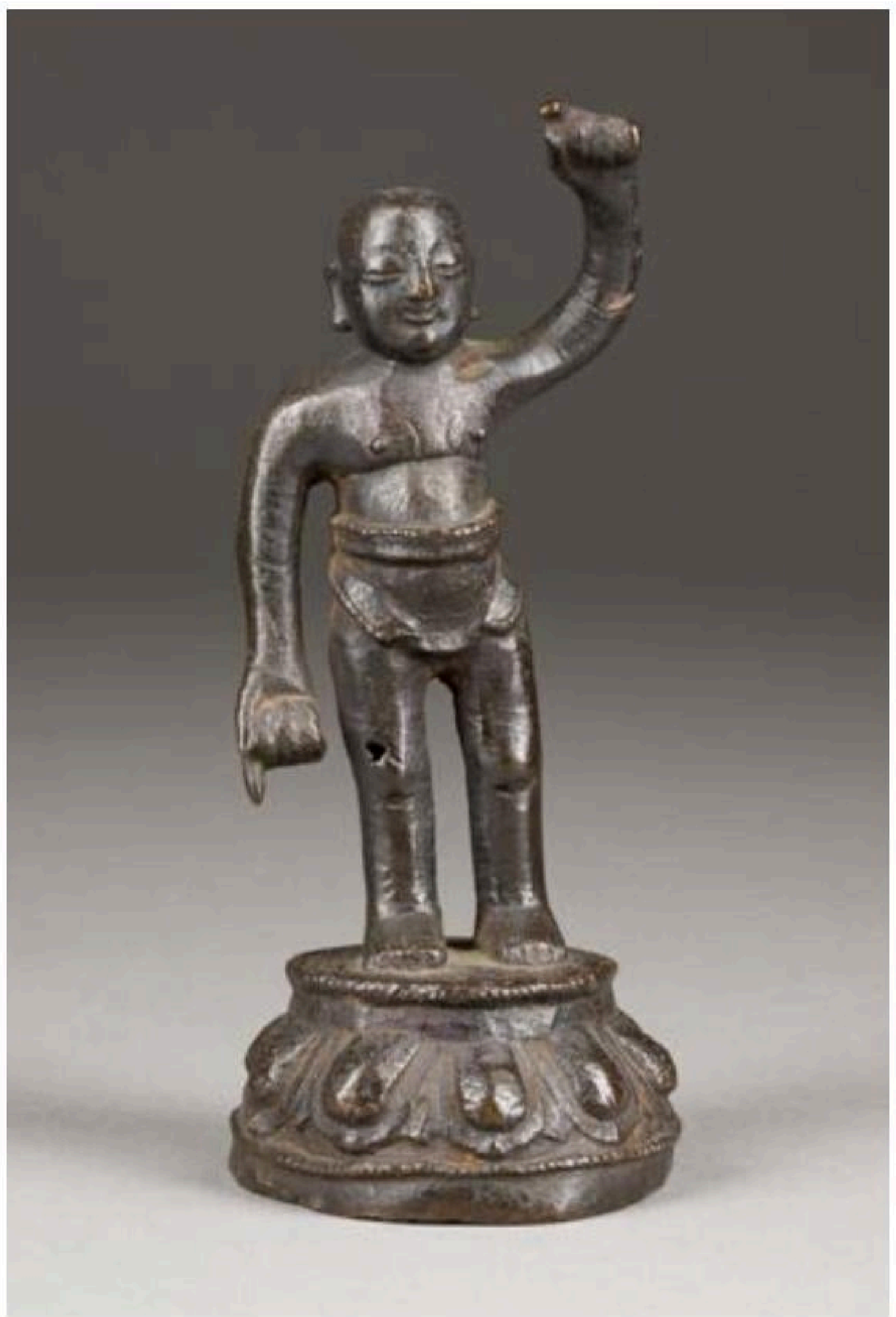
€ 390,-



97 | A BRONZE SEATED FIGURE OF GUANYIN
China, Ming Dynasty

Bronze. H. 20.7 cm. The crowned guanyin is seated in dhyanasana, with her right hand in varada mudra and left hand in vitarka mudra. With traces of age, partially damaged.

€ 600,-

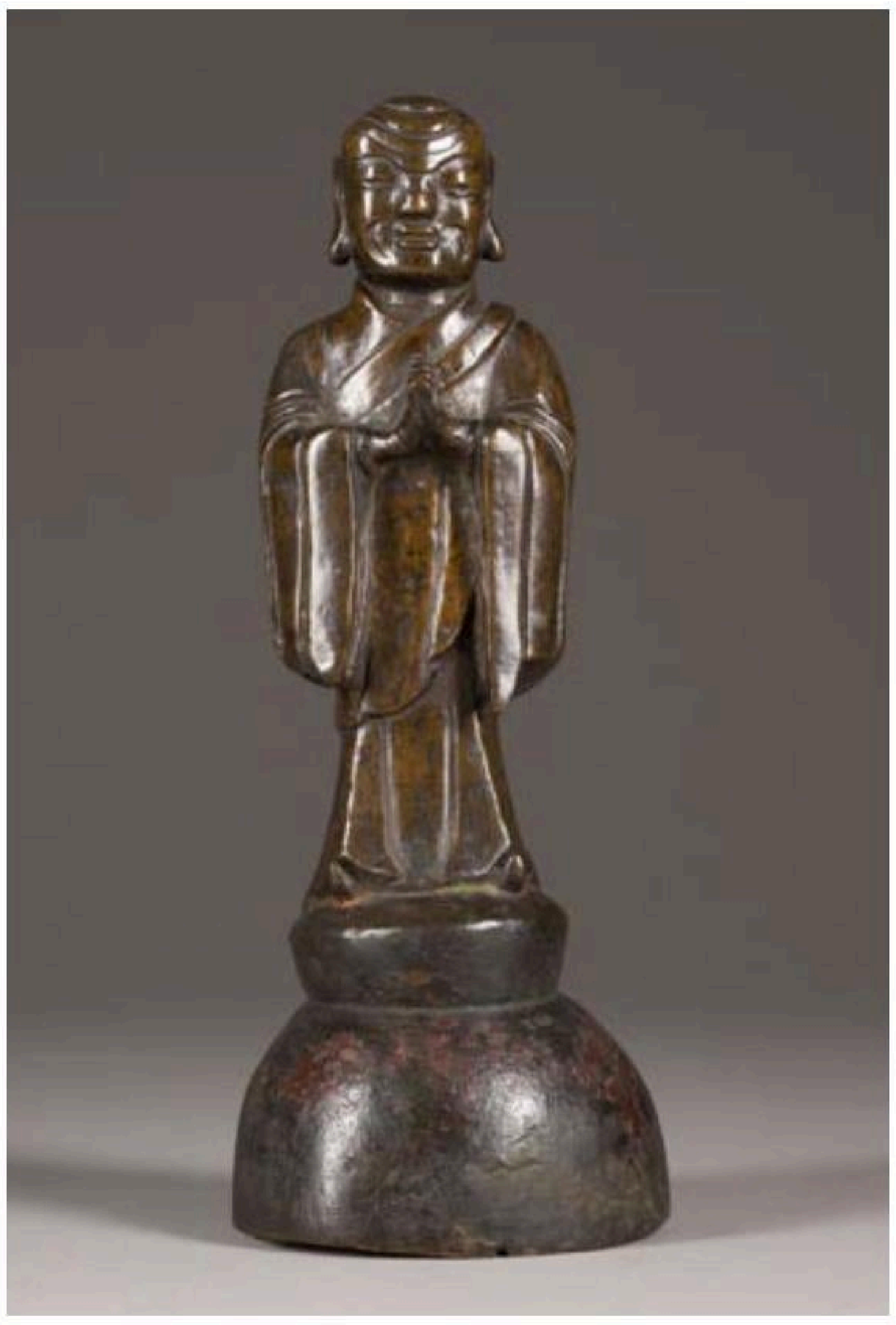


98 | A BRONZE FIGURE OF INFANT BUDDHA

China, Ming Dynasty

Bronze. H. 16 cm. With traces of age, partially abraded and damaged.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 300,-

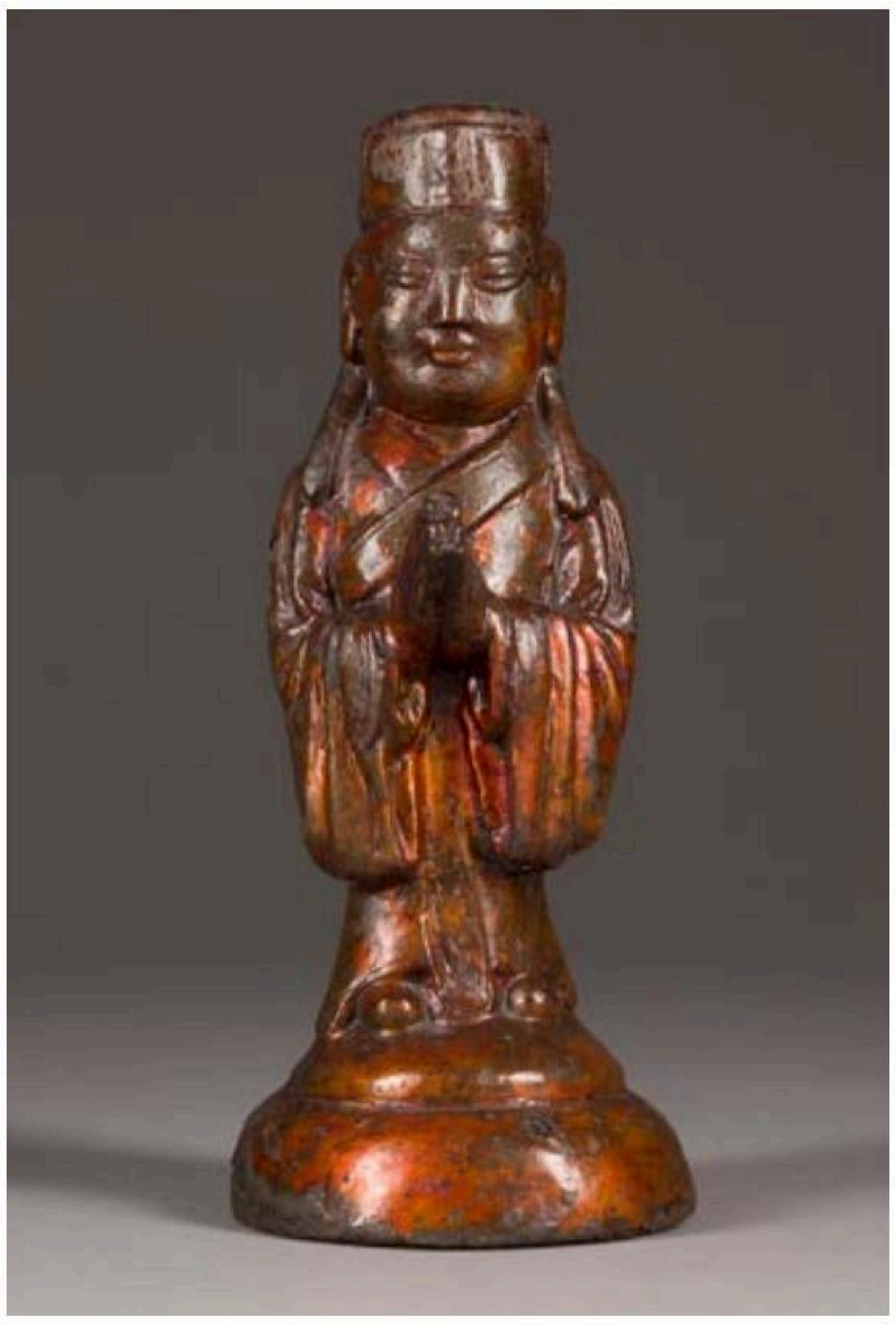


99 | A BRONZE FIGURE OF KASHYAPA

China, Ming Dynasty

Bronze. H. 26.7 cm. The figure Kashyapa, cast standing on a pedestal, with the left hand grasping the right in front of the chest. Dressed in a kasaya. The face rendered with characteristically furrowed and voluminous brows. With traces of age, partially abraded, minor damage to the base.

€ 390,-

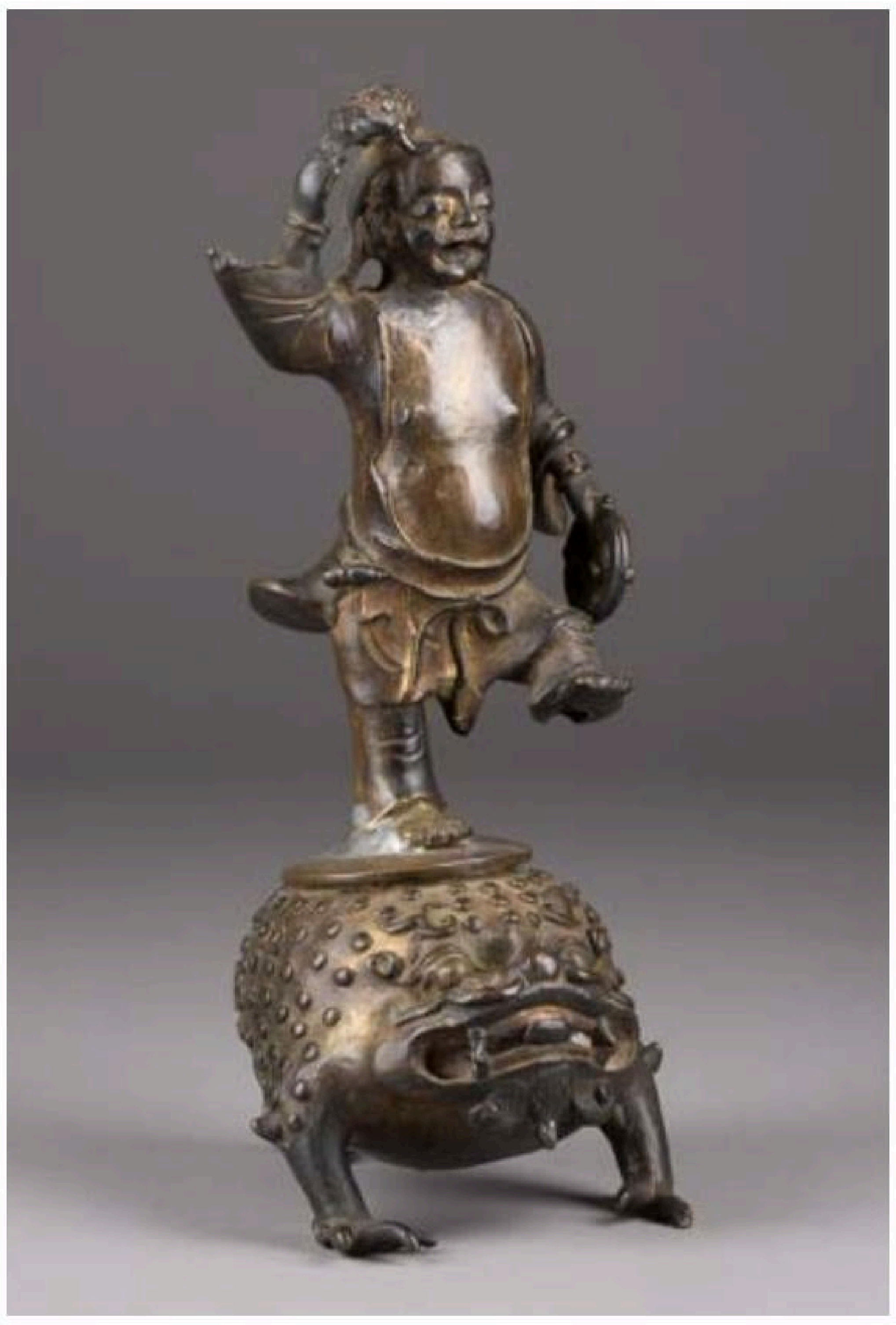


100 | A GILT-LACQUERED BRONZE FIGURE OF A DAOIST DEITY

China, Ming Dynasty

Bronze. H. 22.5 cm. With traces of age and gilding, partially abraded and slightly damaged.

€ 390,-

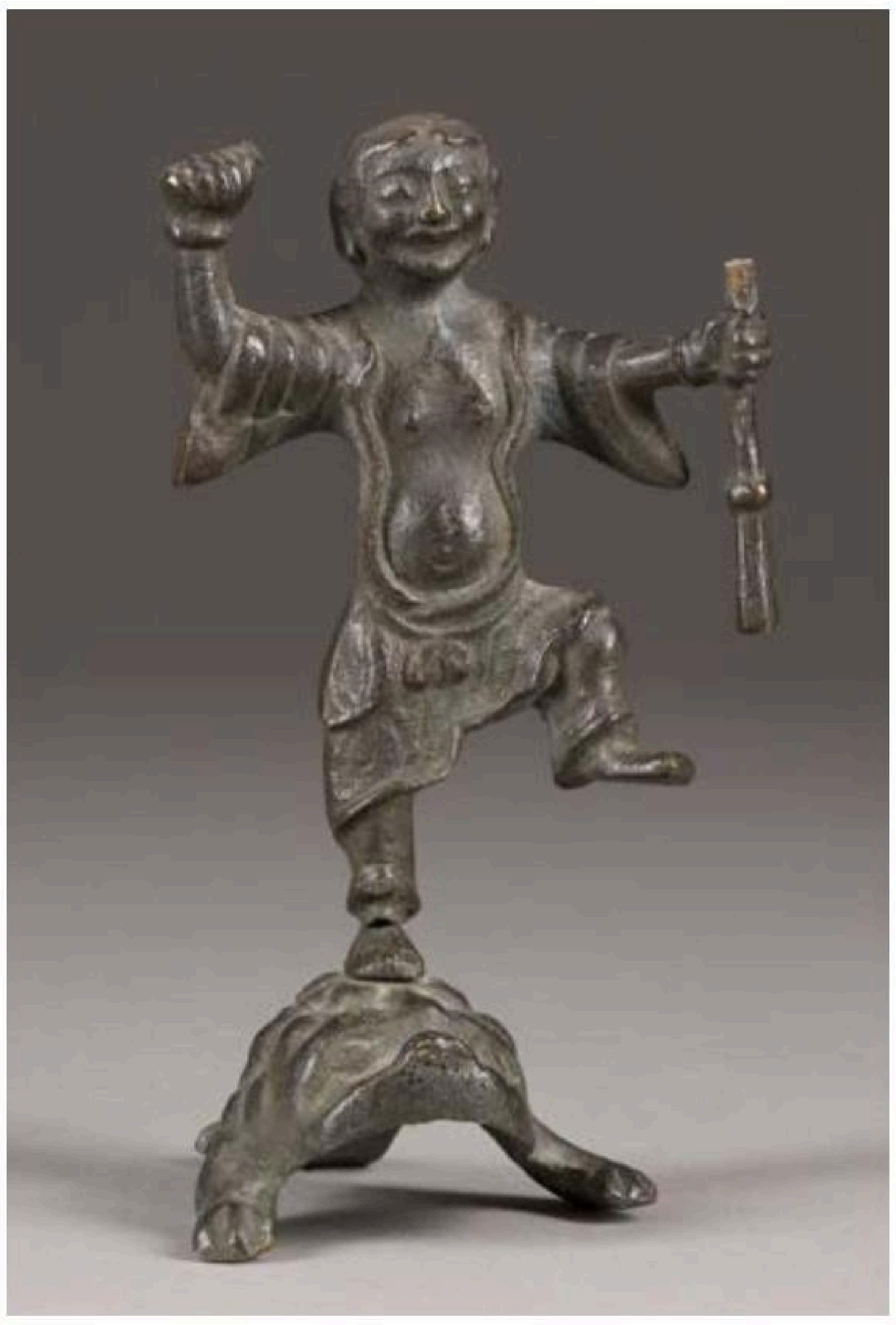


101 | A BRONZE FIGURE OF LIU HAI ON THE THREE LEGGED TOAD

China

Bronze. H. 28.2 cm. With traces of age, partially abraded, damaged and restored.

€ 280,-

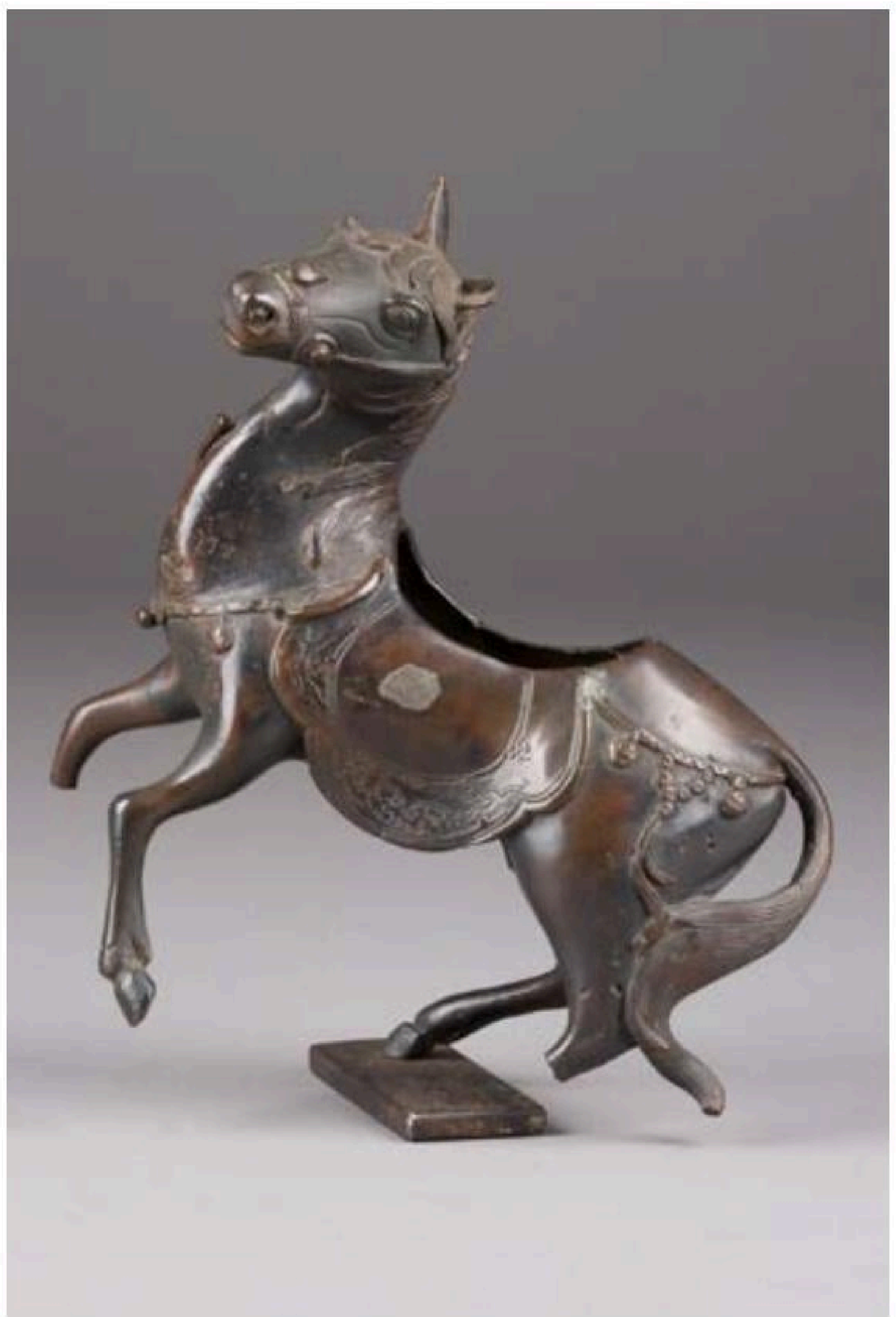


102 | A BRONZE FIGURE OF LIU HAI ON THE THREE LEGGED TOAD

China

Bronze. H. 14 cm. With traces of age, partially damaged and abraded.

€ 120,-

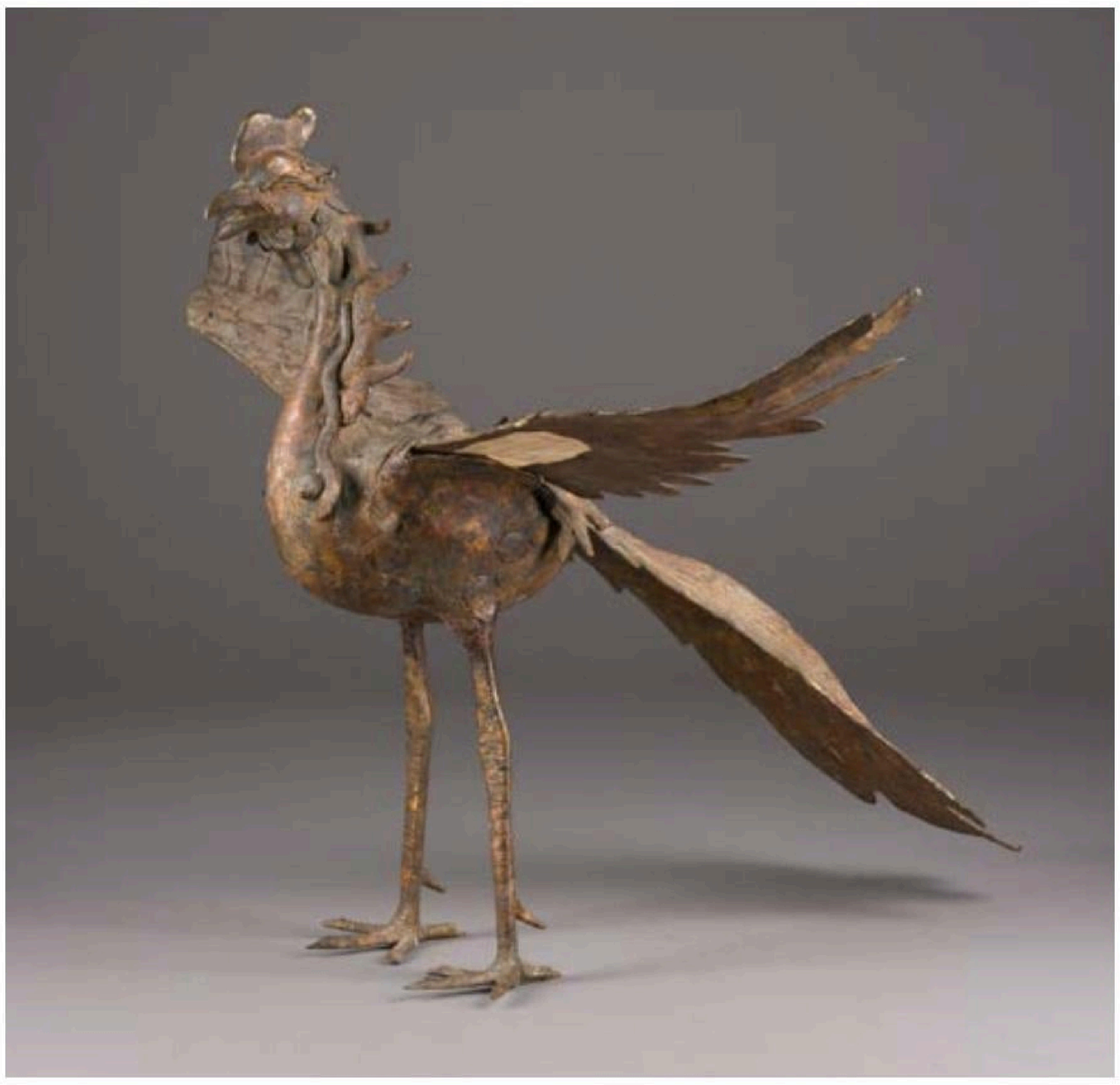


103 | A BRONZE CENSER MODELLED AS A HORSE

China, Ming Dynasty

Bronze. H. 19.2 cm. With traces of age and use, partially damaged.

€ 200,-

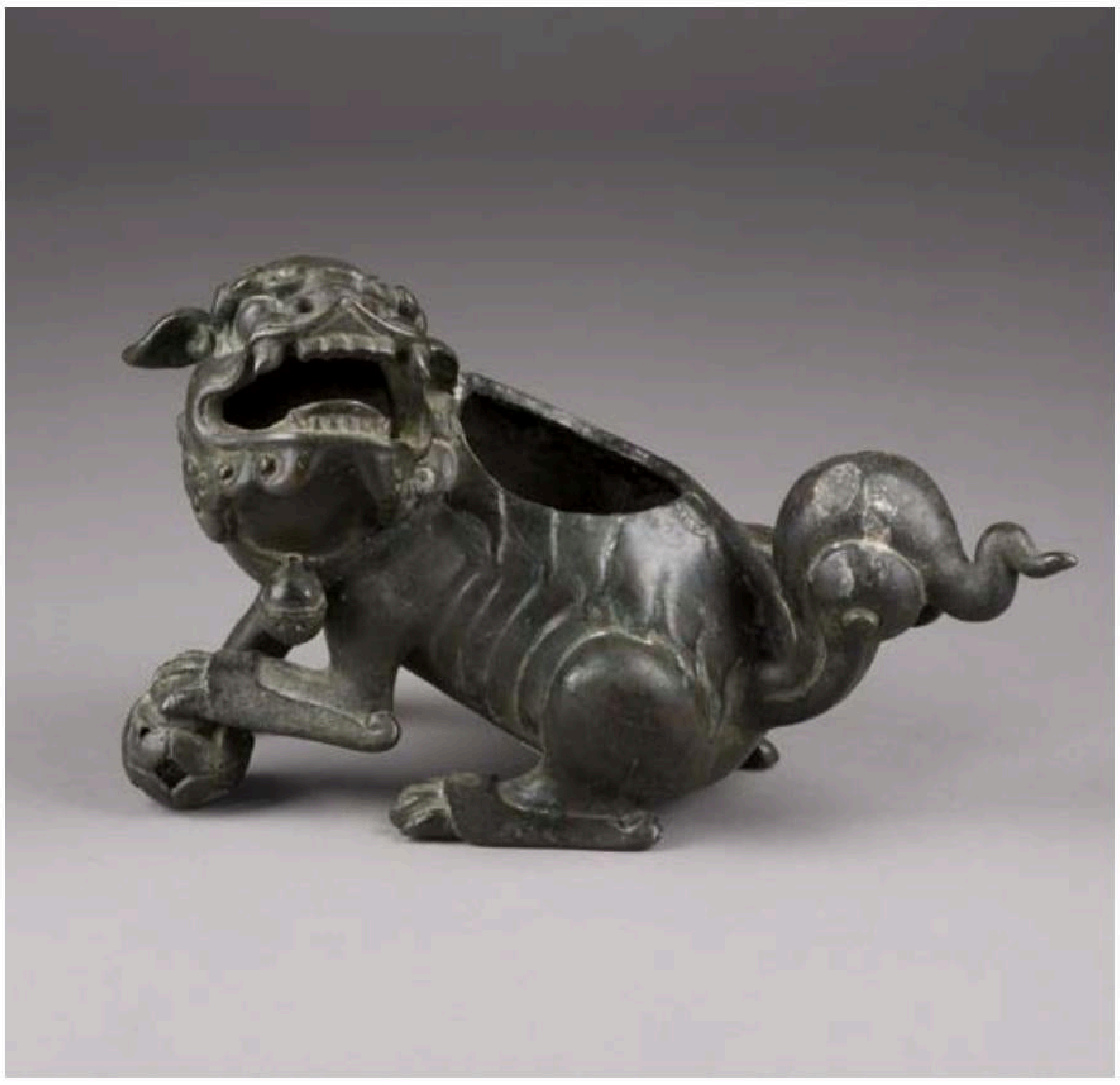


104 | A FINE GILT BRONZE SCULPTURE OF PHOENIX

China, probably Ming Dynasty

Bronze. H. ca. 45.5 cm. The sculpture is finely cast as a standing phoenix with its mouth open, wings spread as if about to take flight, and the wings are movable. The phoenix's feathers, including the tail, are all sculpted with exquisite detail. With traces of age and gilting, partially abraded and damaged. *Provenance: From a private collection in North Rhine-Westphalia.*

€ 1.000,-

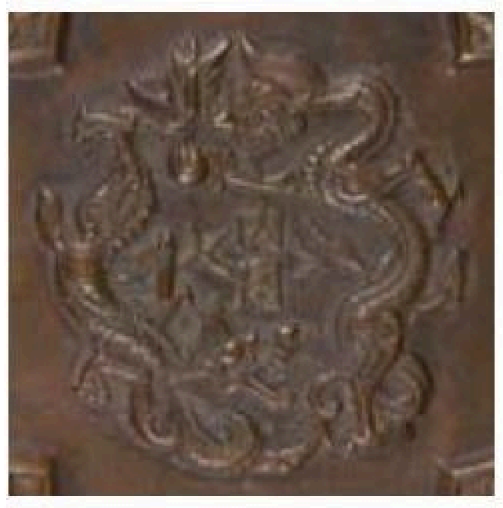


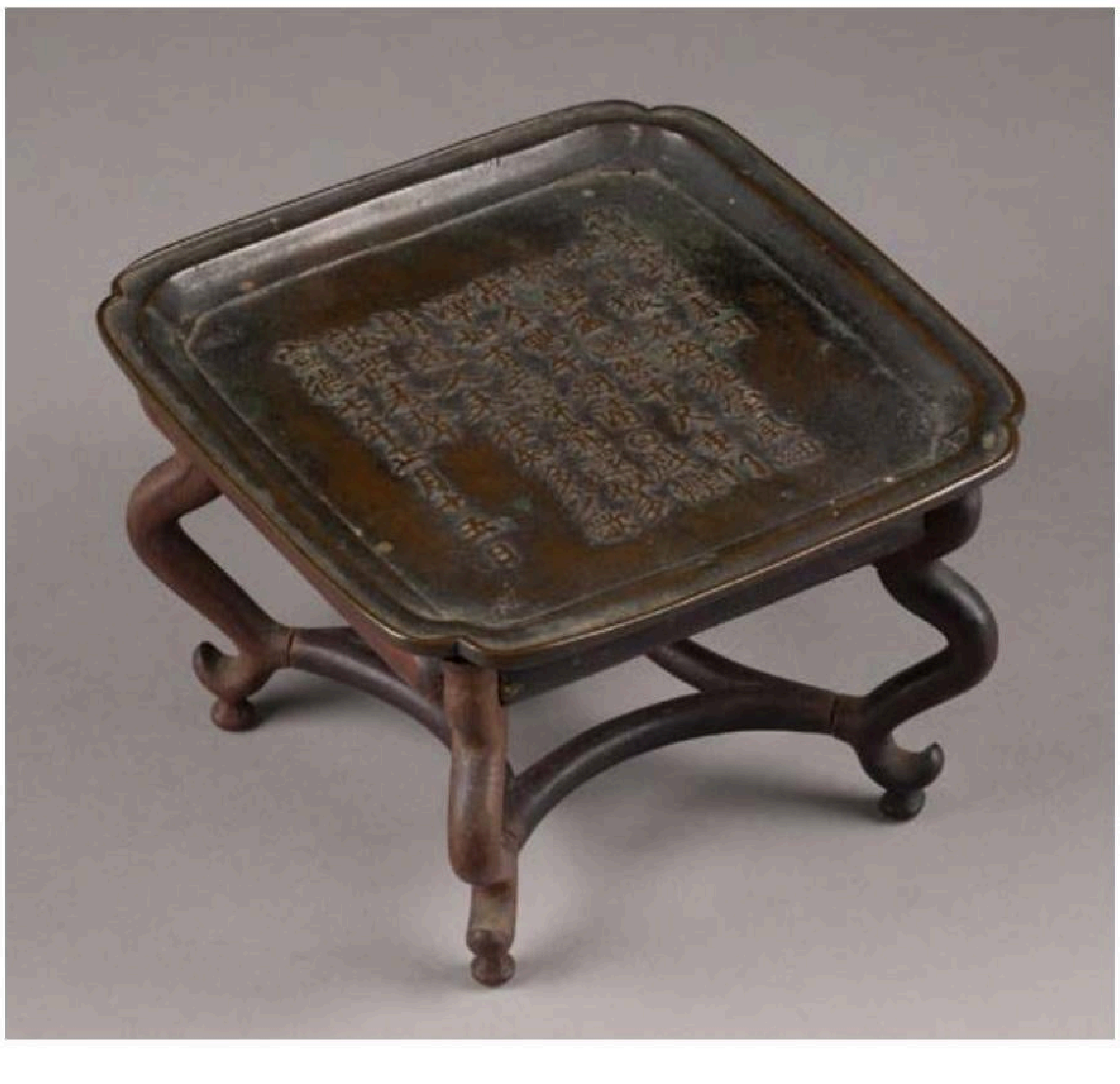
105 | A BRONZE 'BUDDHIST LION' CENSER

China, Ming Dynasty

Bronze. H. 16.5 cm. The censer is cast in the form of a seated Buddhist lion with its mouth open, one forepaw raised on a pierced ball. With traces of use and age as well as lacquered finish, partially abraded, and with cover missing.

€ 220,-



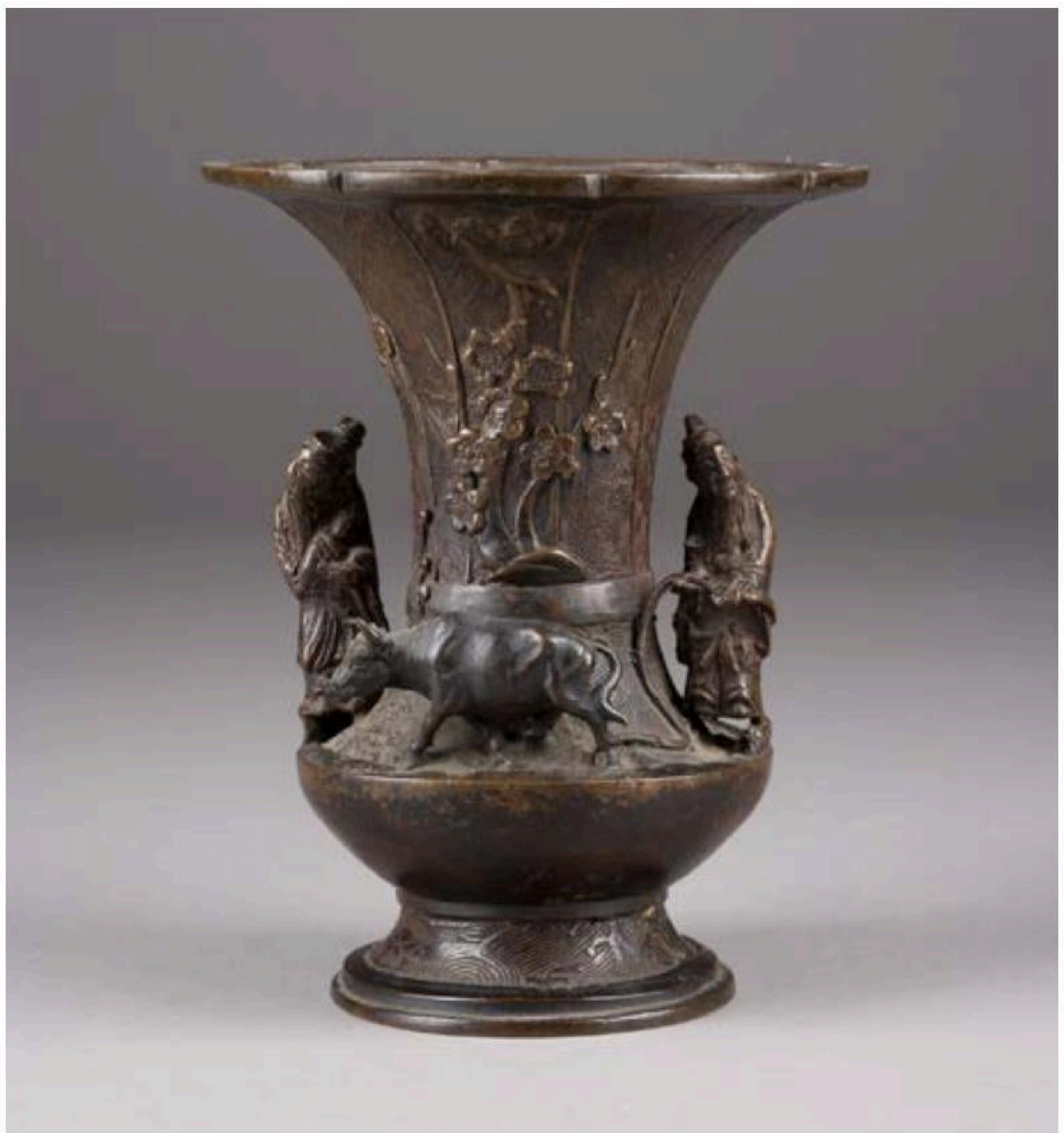


106 | A INSCRIBED ARCHAISTIC BRONZE DISH

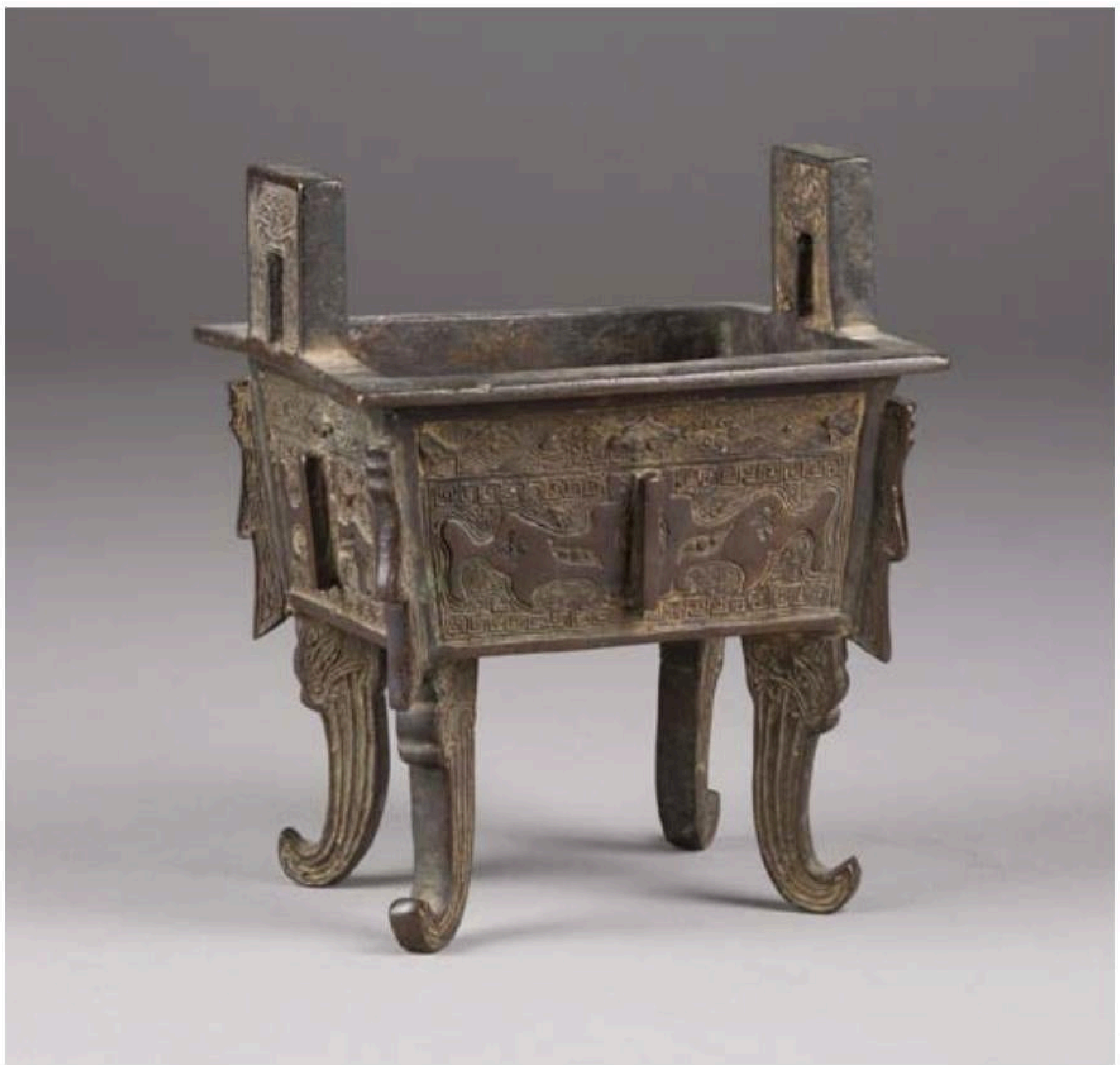
China, probably Qing Dynasty

Bronze. L. 13.9x14 cm. The dish has a shallow body with a lipped, everted rim, inscribed on the interior with a poem celebrating the spring season. It stands on four double ruyi-form feet and is decorated with two dragons chasing a flaming pearl. The base bears a „nei yong" mark and is dated to the 13th day of the first month of 1432, Xuande reign. With traces of use and age, partially abraded and damaged.

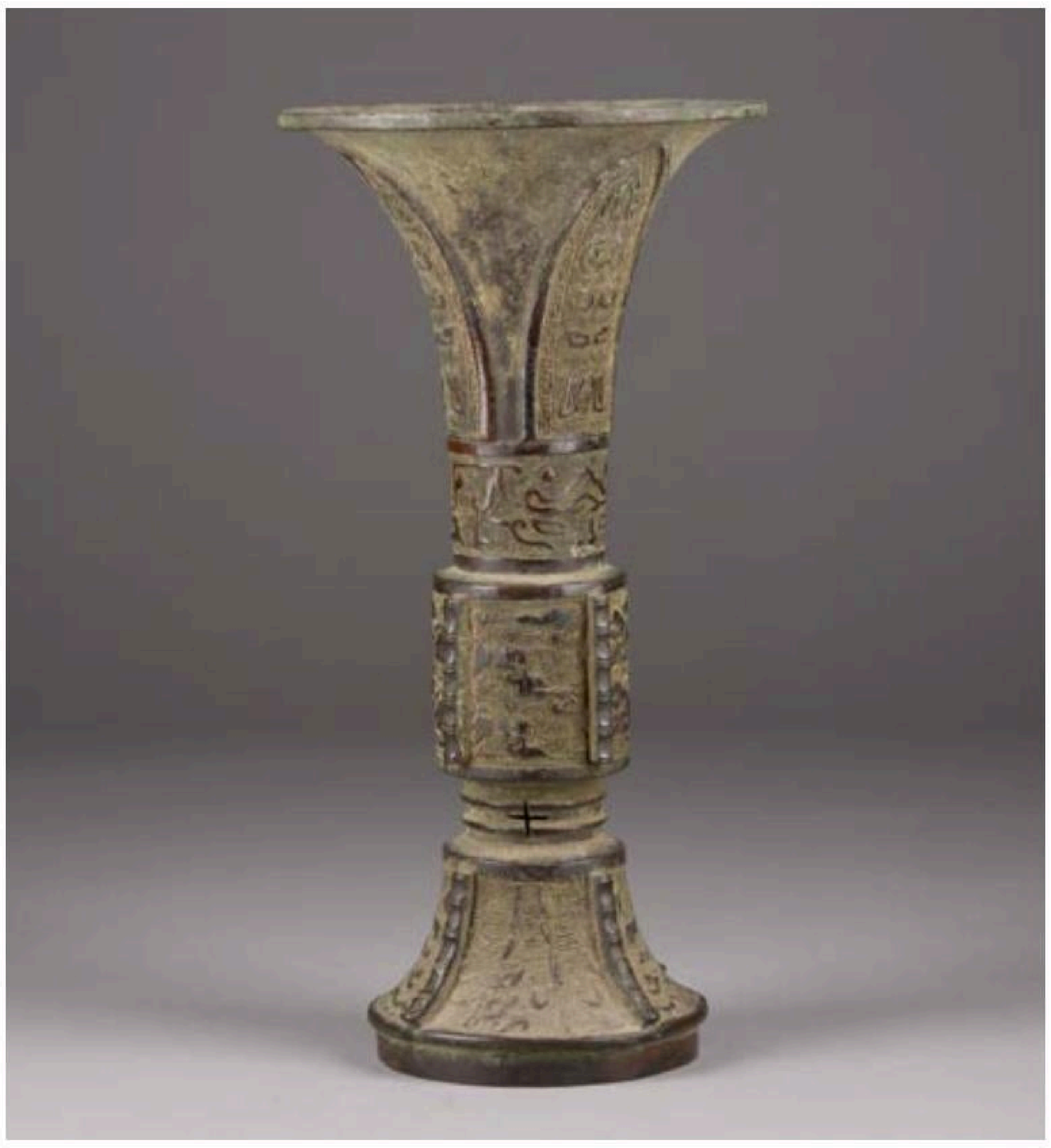
€ 300,-



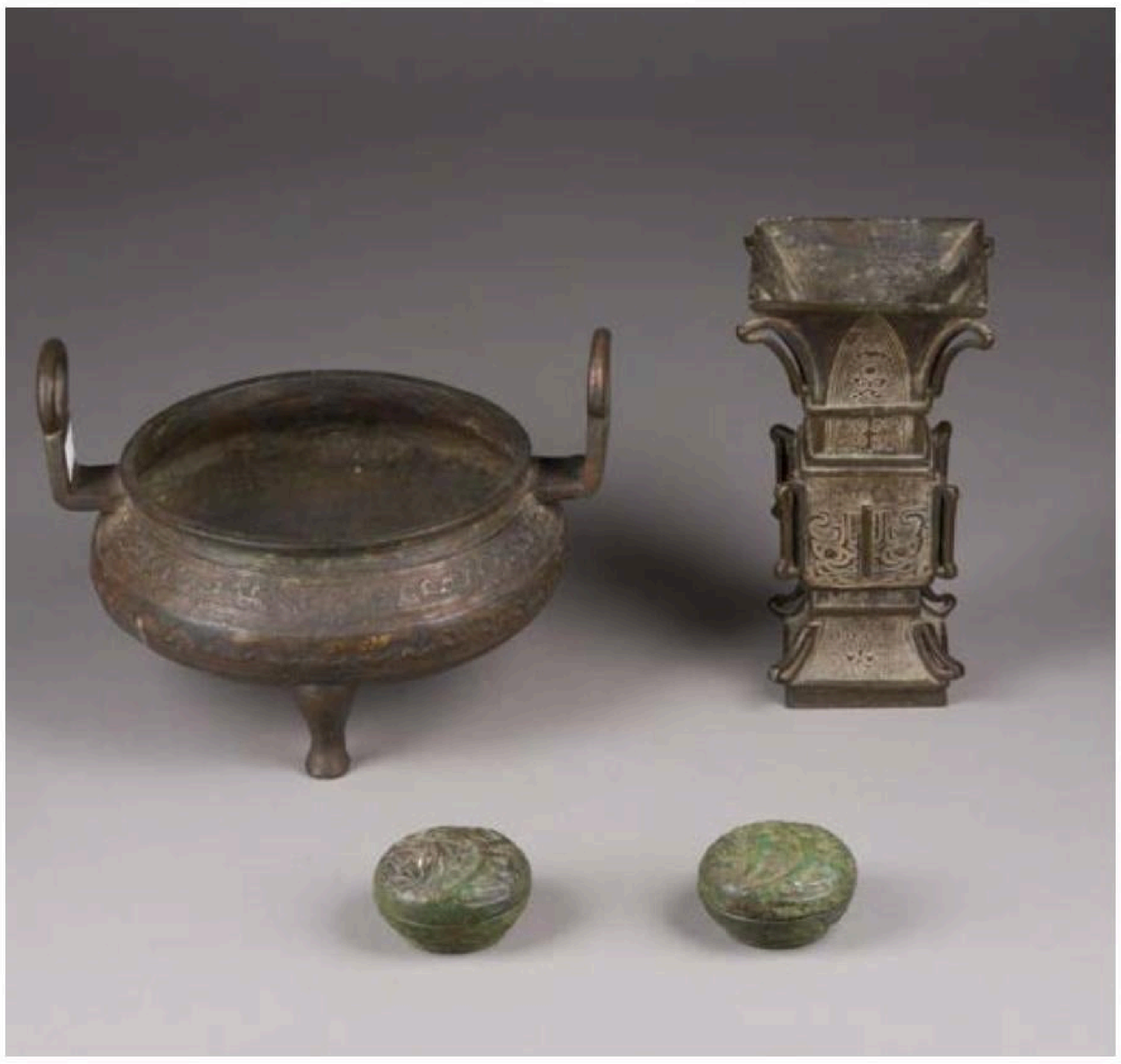
107 | A BRONZE VASE WITH APPLIED FIGURES
China, probably 19th century
Bronze. H. 17.7 cm. With traces of age and use, partially abraded and damaged.
€ 300,-



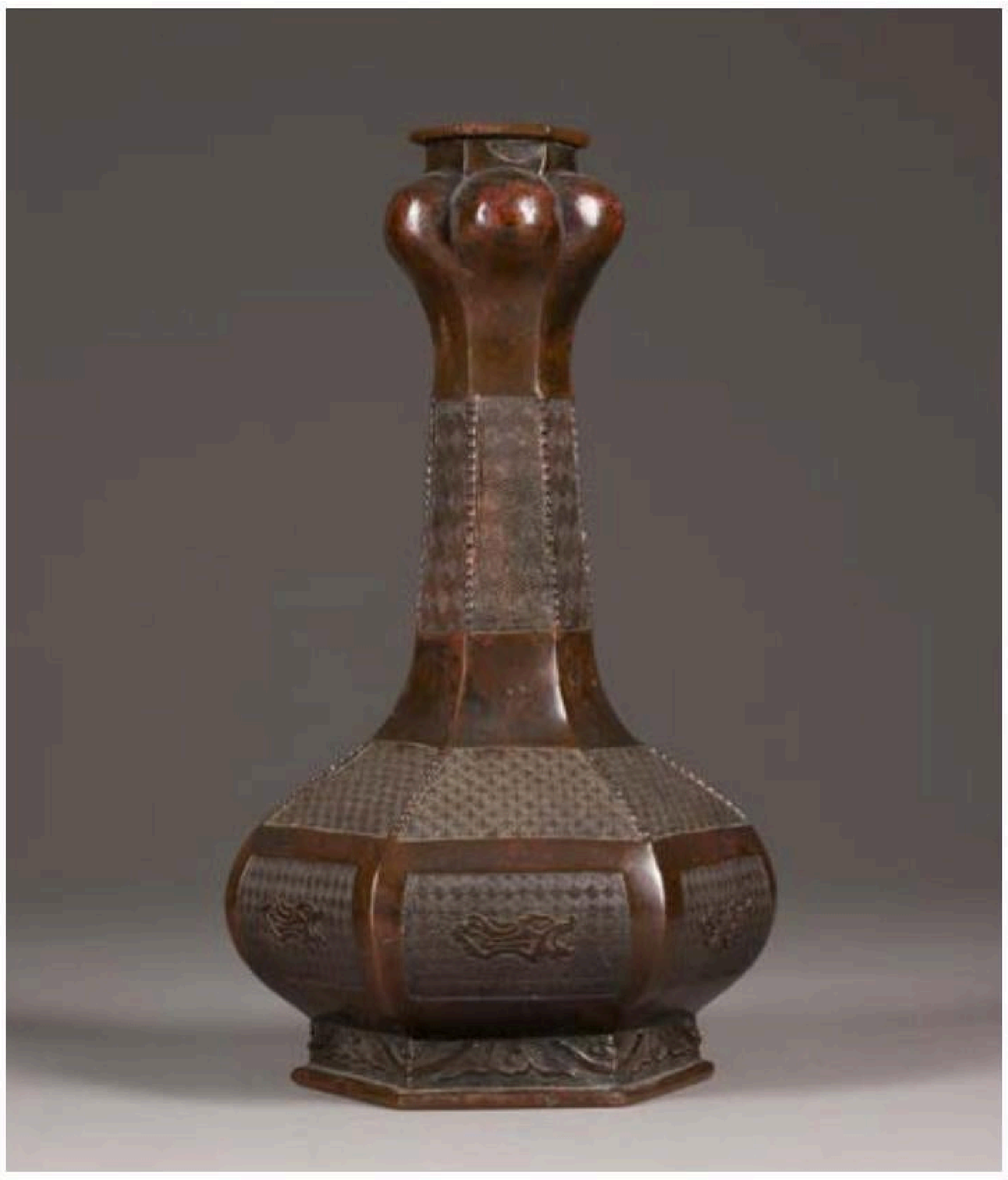
108 | AN ARCHAIC BRONZE 'BEAST MASK' VESSEL
China, Qing Dynasty or earlier
Bronze. H. 14.5 cm. With traces of age and use, partially abraded and slighly chipped.
€ 280,-



109 | AN ARCHAIC BRONZE RITUAL WINE VESSEL (GU)
China
Bronze. H. 34.4 cm. With traces of use, partially abraded and damaged.
€ 120,-



110 | A GROUP OF FOUR BRONZE OBJECTS
China
Bronze. D. 6.5 cm (boxes), H. 17.-20.6 cm (censer and vase). Including two boxes with covers decorated in high relief with dragons, both with marks on the base, a two-handled censer, and a Gu-form vase. With traces of age and use, partially abraded.
€ 280,-

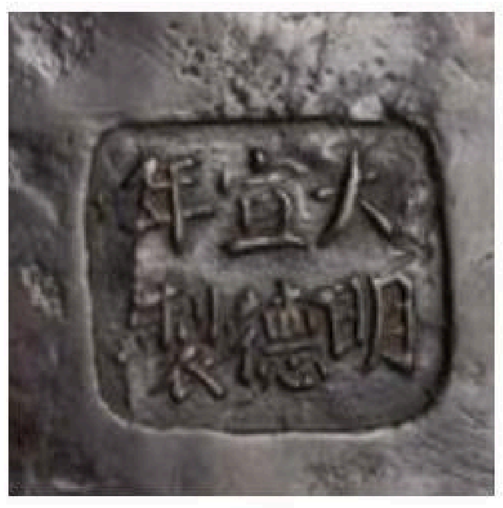


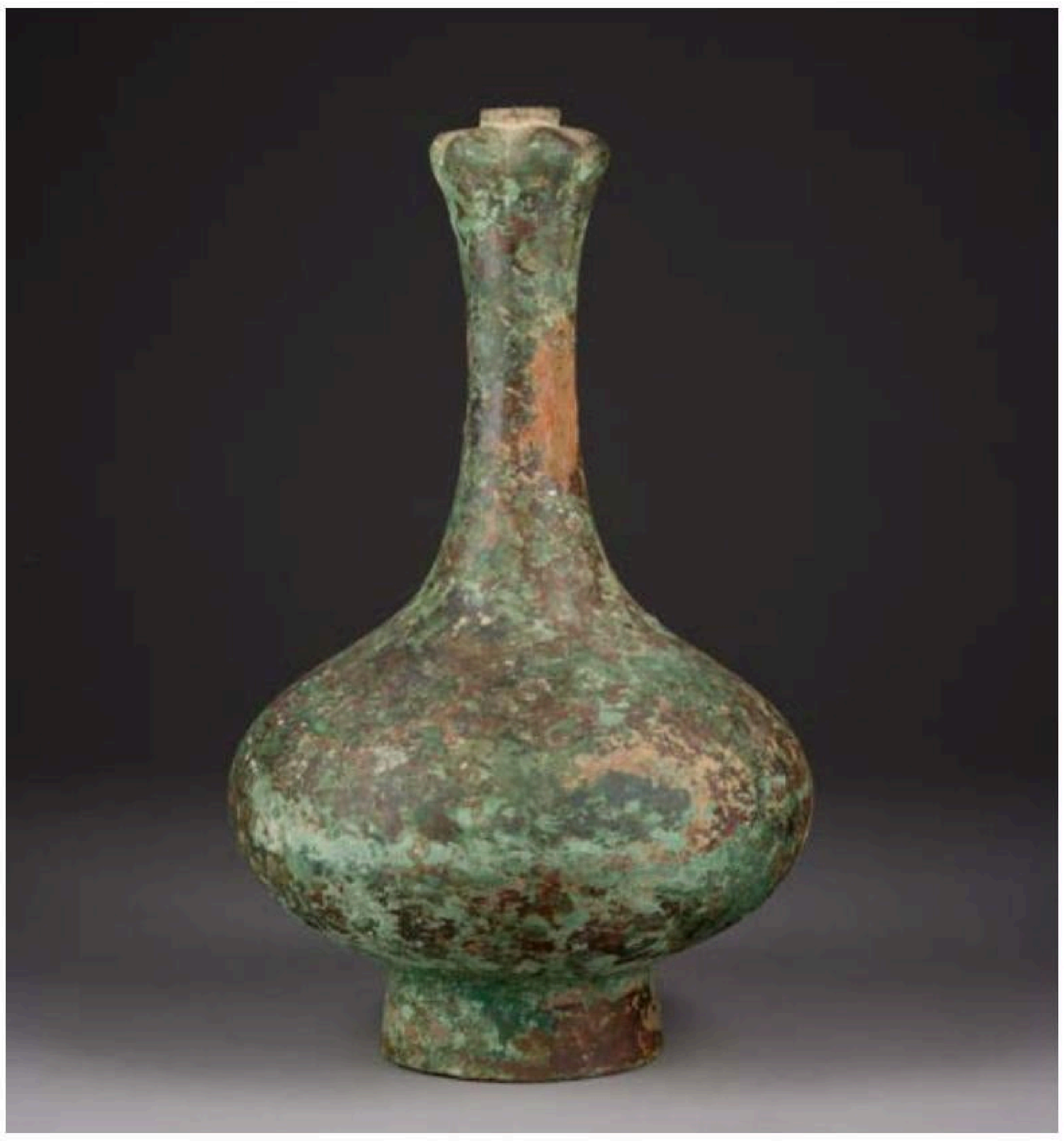
111 | A BRONZE GARLIC-HEAD BOTTLE VASE

China

Bronze. H. 26.2 cm. On the bottom is a mark „Daming Xuande Nianzhi“. With traces of use, partially abraded.

€ 300,-





112 | A BRONZE ‘GARLIC-MOUTH’ BOTTLE VASE

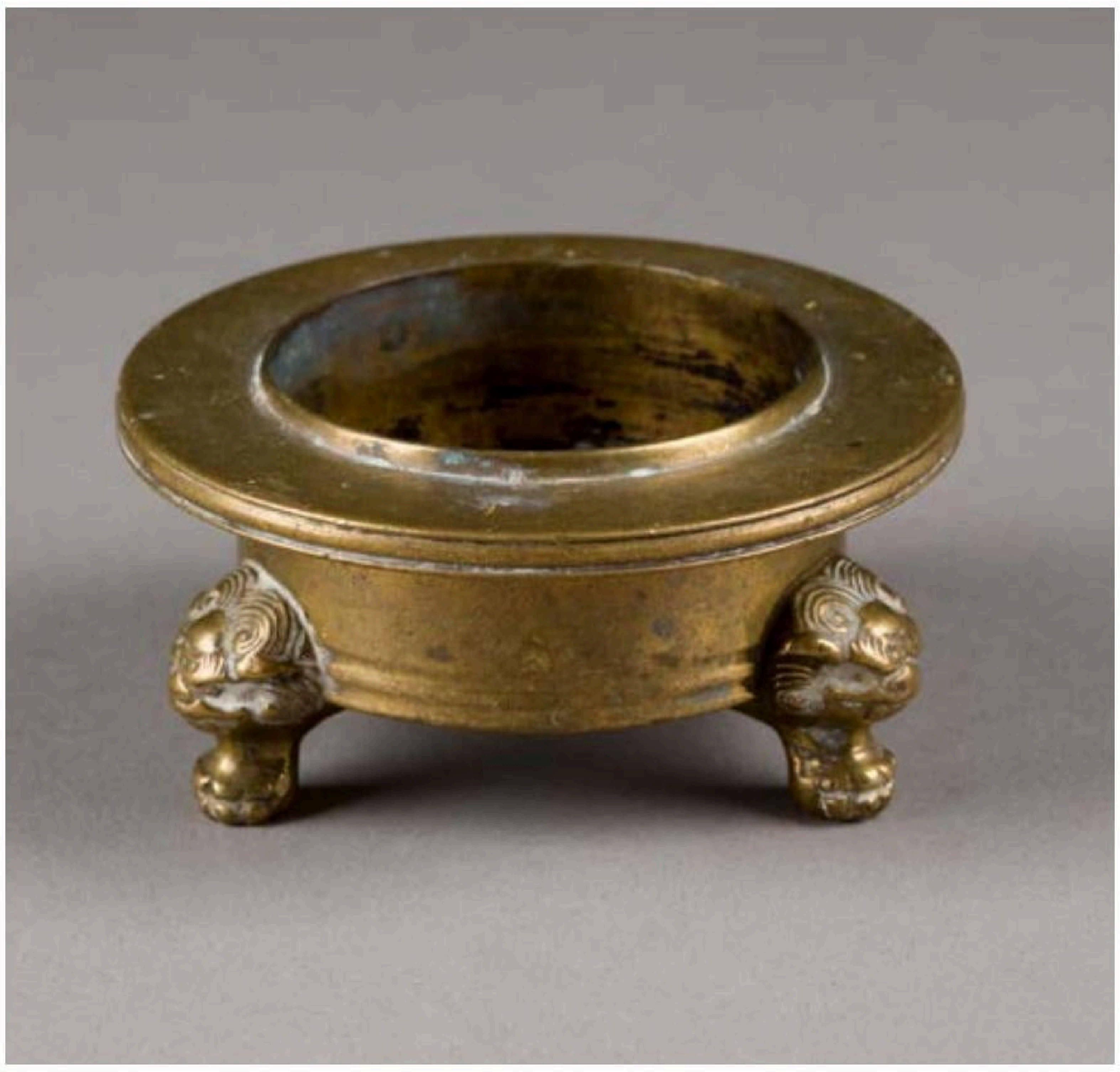
China, Han Dynasty

Bronze. H. 36.2 cm. The vase has a compressed globular body raised on a circular foot, rising to a long neck and a garlic-head mouth. With traces of age and use, partially damaged.

Literature: This vase can be compared with Lot 208 from Sotheby’s, Property from the Grasset Collection, sold on 2 November 2022.

Provenance: From a private collection in North Rhine-Westphalia.

€ 800,-

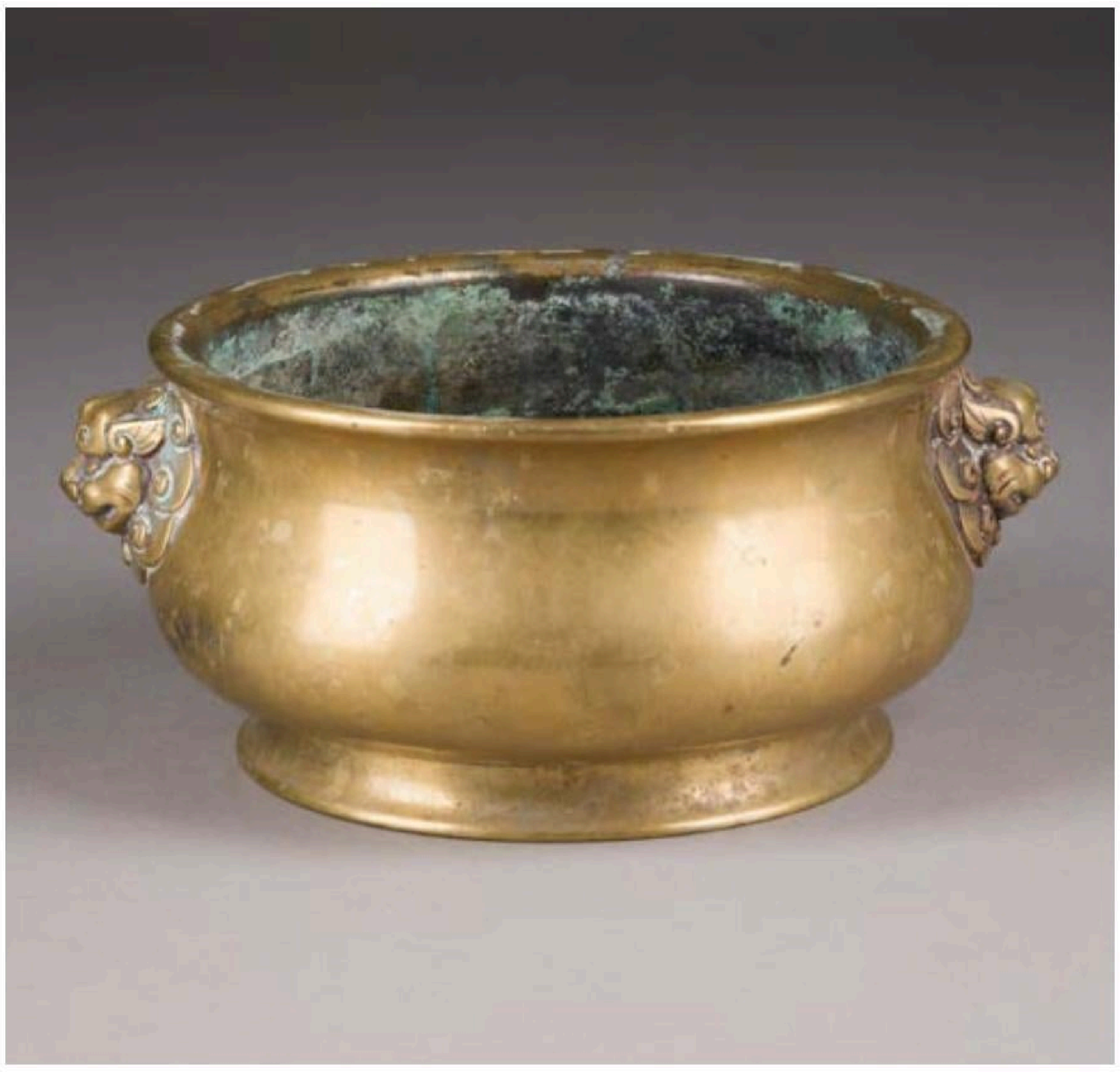


113 | A SMALL BRONZE TRIPOD CENSER

China

Bronze. H. 3.5 cm. The tripod censer is supported by three lion-head feet. With traces of use and age, partially abraded.

€ 500,-



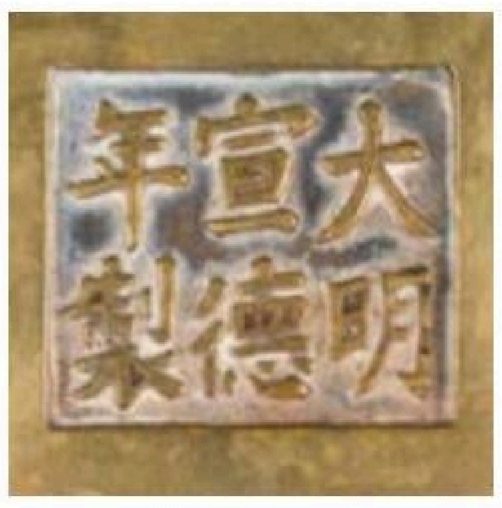
114 | A BRASS GUI-FORM CENSER

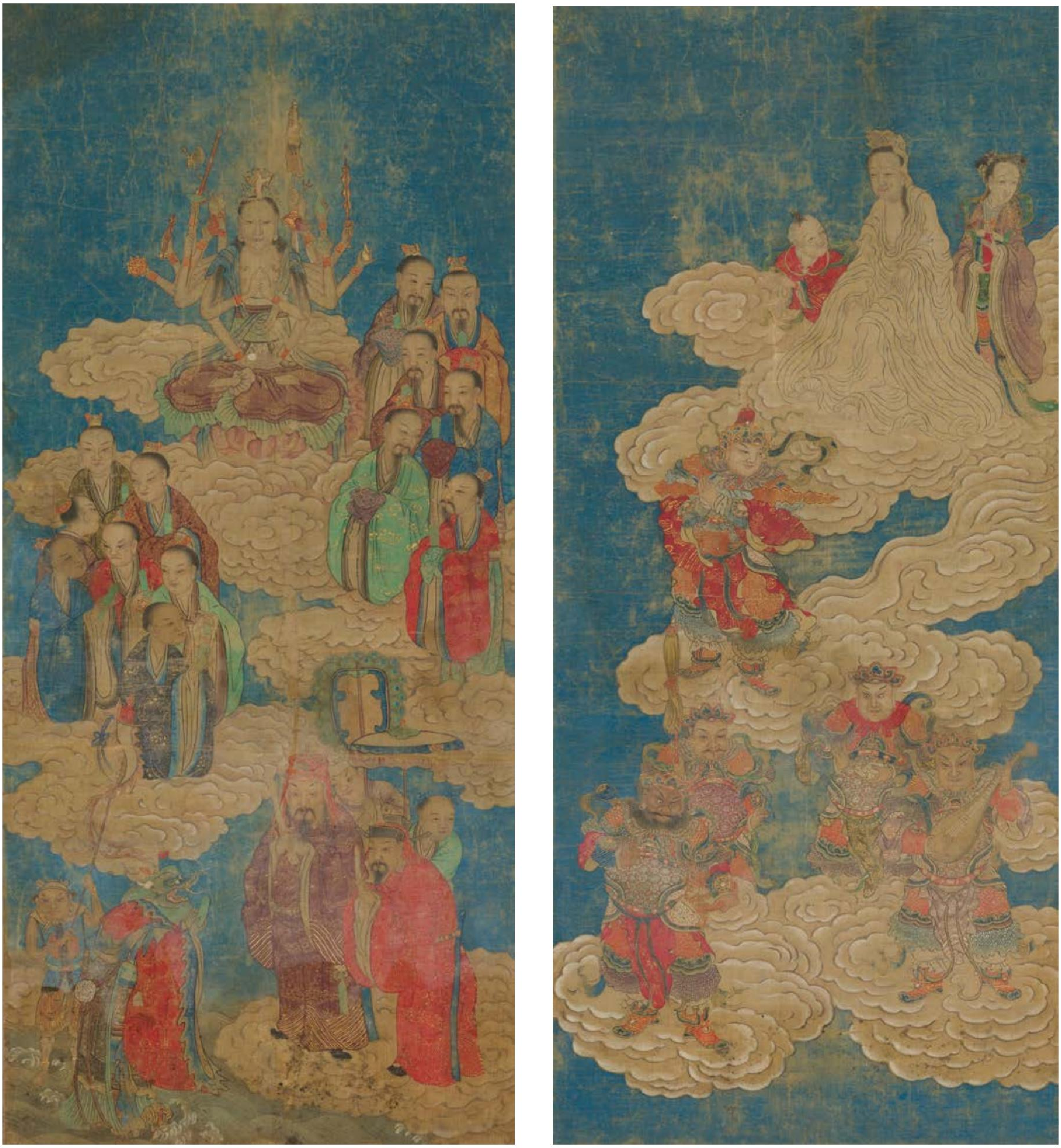
China

Brass. H. 8.4 cm. The shoulders of the censer are flanked by a pair of mythical lion-head handles, each with a lion’s mane. The base is cast with a six-character Xuande mark within a recessed rectangular panel. With traces of age and use, partially abraded and damaged, with one area at the rim restored.

Provenance: From a private collection in North Rhine-Westphalia.

€ 600,-



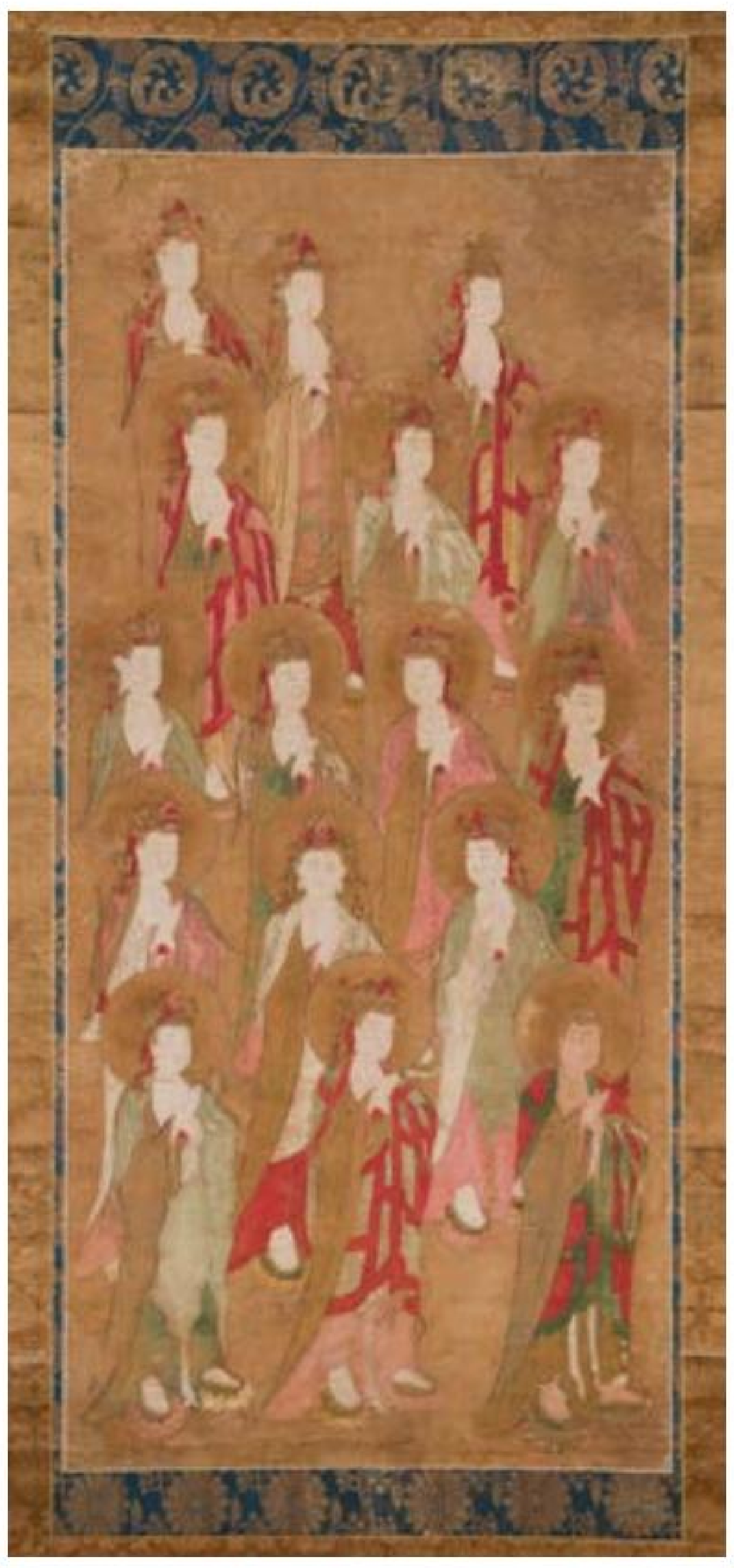


115 | TWO BUDDHIST VOTIVE PAINTINGS DEPICTING CUNDI AND GUANYIN

China, 17th/18th century

Ink and color on silk, framed and under glass. 83 x 34.5 cm. One depicting Cundi and attendant religious figures, another depicting Guanyin and attendant religious figures. The four corners of the wooden frame are decorated with bats. With traces of age, partially creased and slight loss of color.
Provenance: From a private collection in North Rhine-Westphalia.

€ 2.000,-

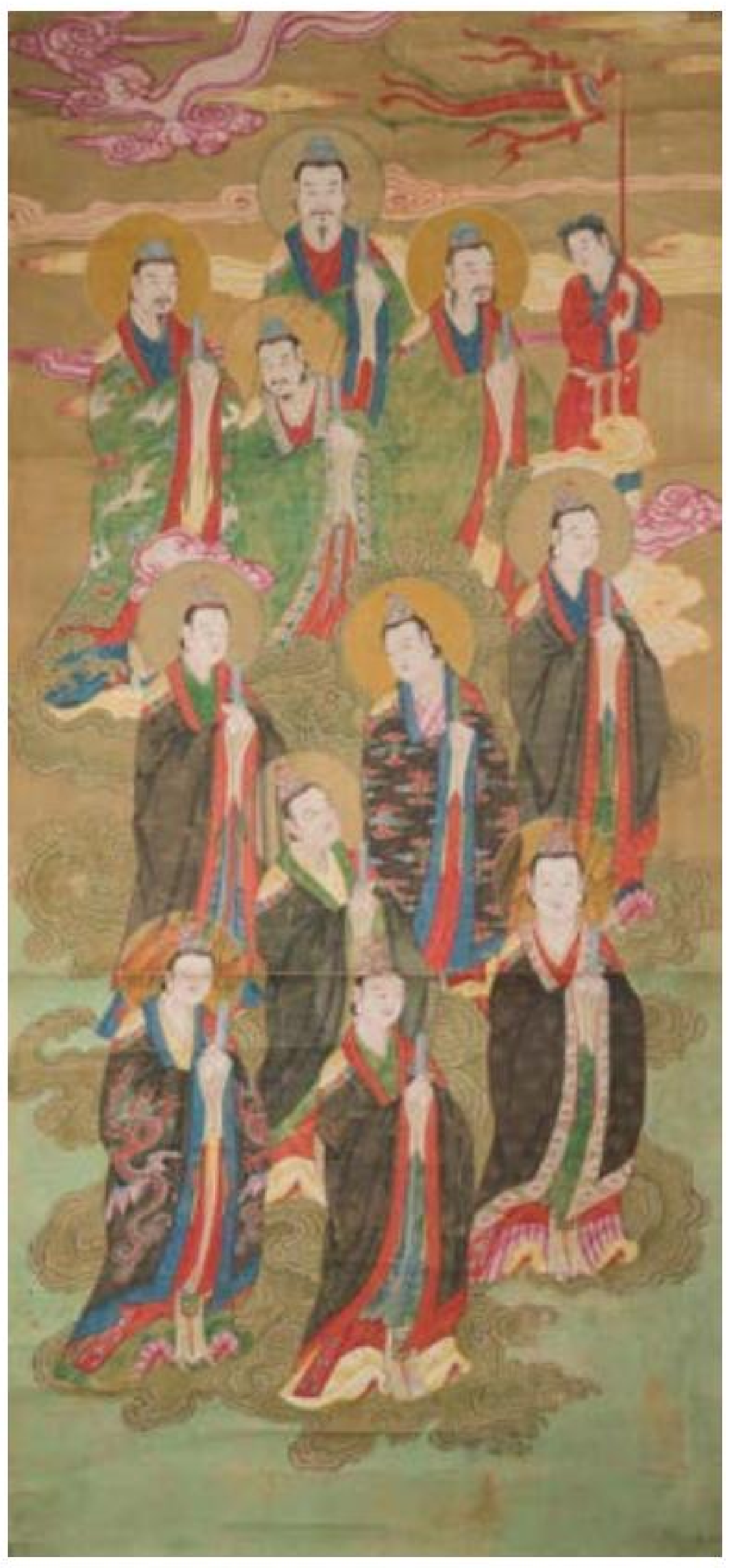


116 | A BUDDHIST VOTIVE PAINTING DEPICTING GUANYIN

China, 17th/18th century

Ink and color on paper, mounted as hanging scroll. 129 x 60 cm (228 x 76.5 cm with mounting). With traces of age, partially creased and slight loss of color.

€ 800,-

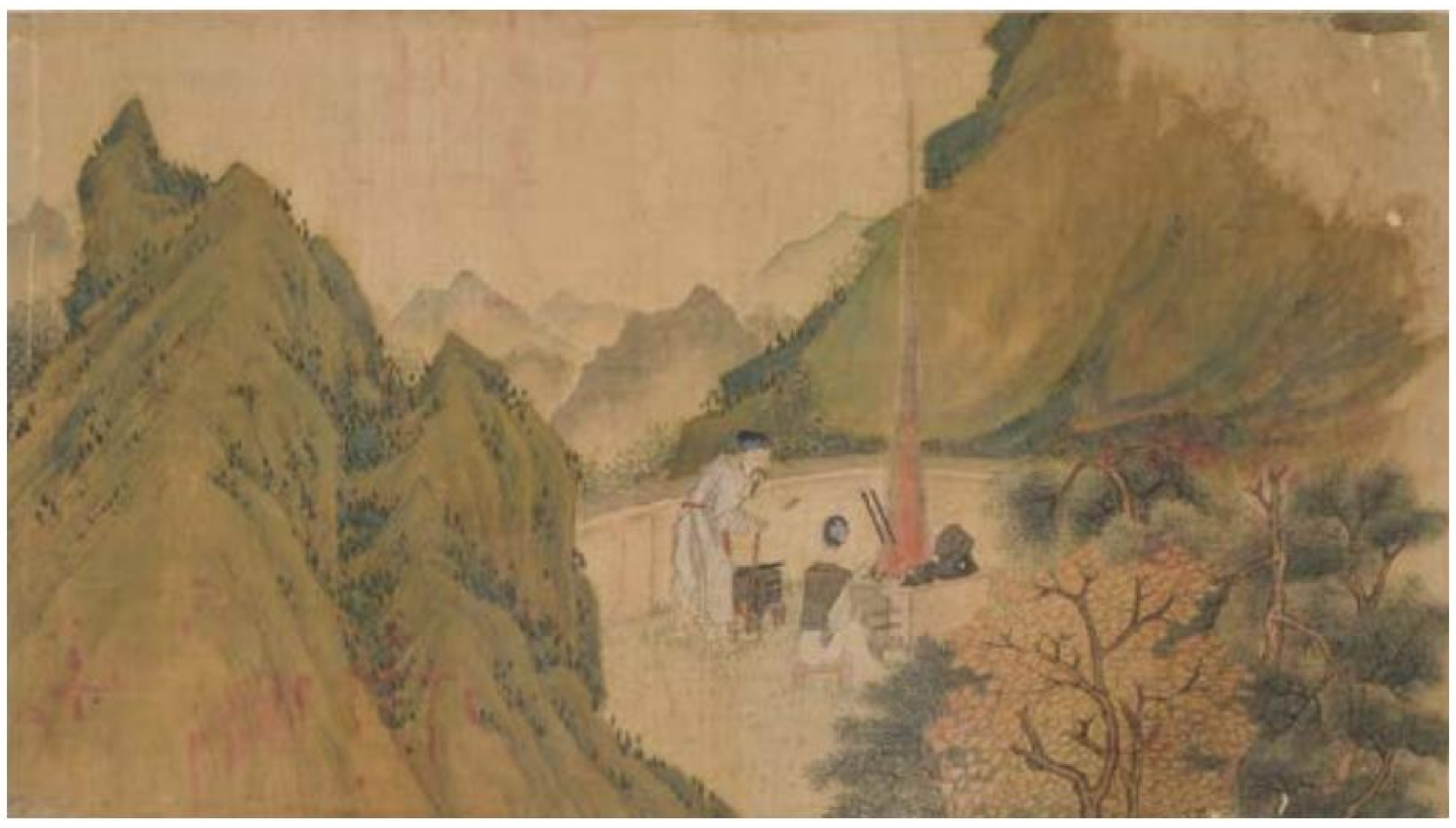


117 | ANONYMOUS, A DAOIST PAINTING OF DEITIES

China, 18th/19th century

Ink and color on silk, mounted as hanging scroll. 194 x 89 cm. Depicting eleven deities dressed in robes and holding implements amidst swirling clouds, with an attendant holding a flag inscribed with characters. With traces of age, partially creased and slight loss of color, the mount damaged.

€ 500,-

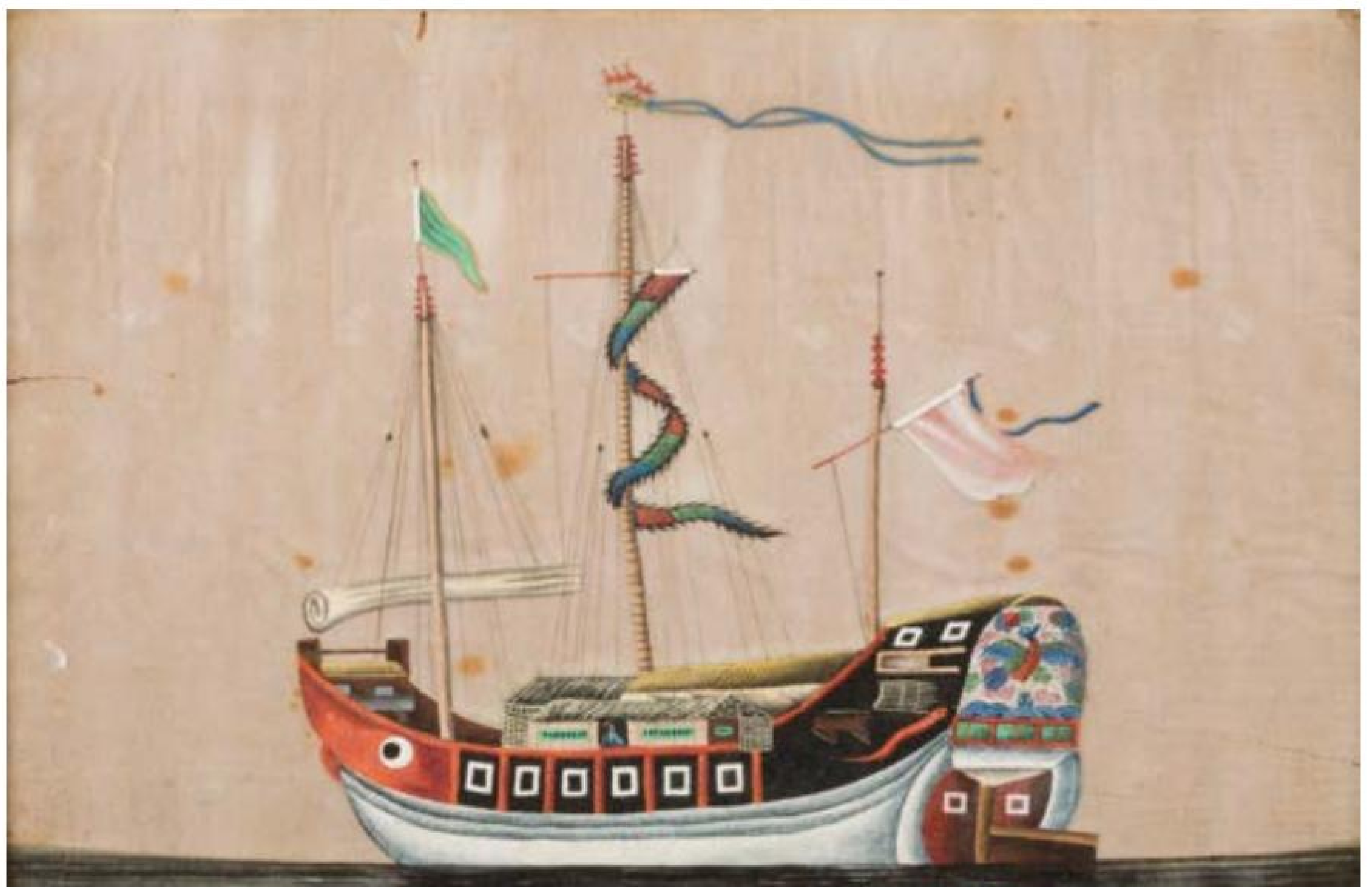


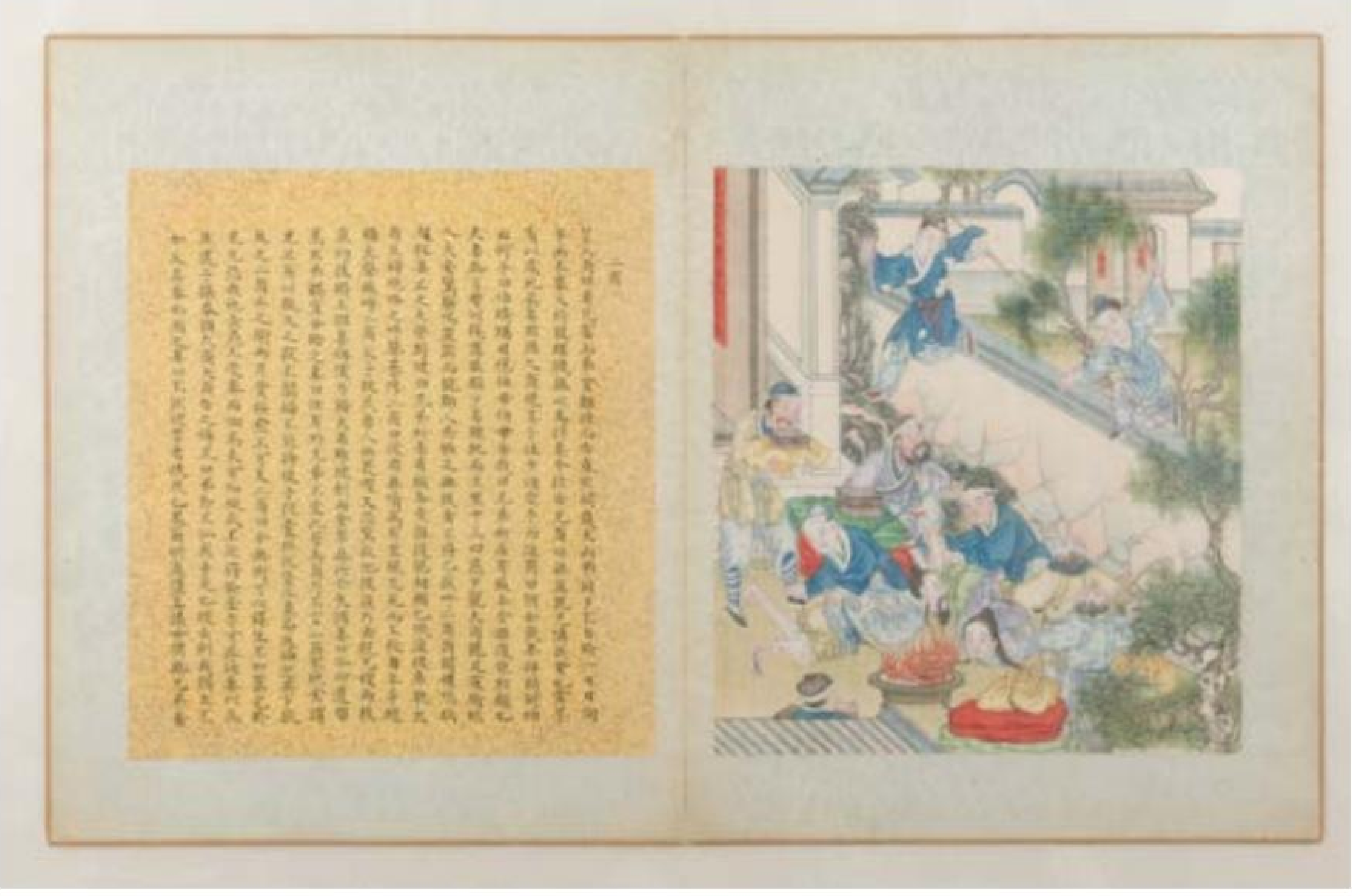
118 | ANONYMOUS, A FIGURAL PAINTING

China, late Qing Dynasty

Ink and color on silk, framed and under glass. 26 × 47.5 cm (41 × 62.5 cm with frame). With traces of age, slightly damaged.

€ 150,-



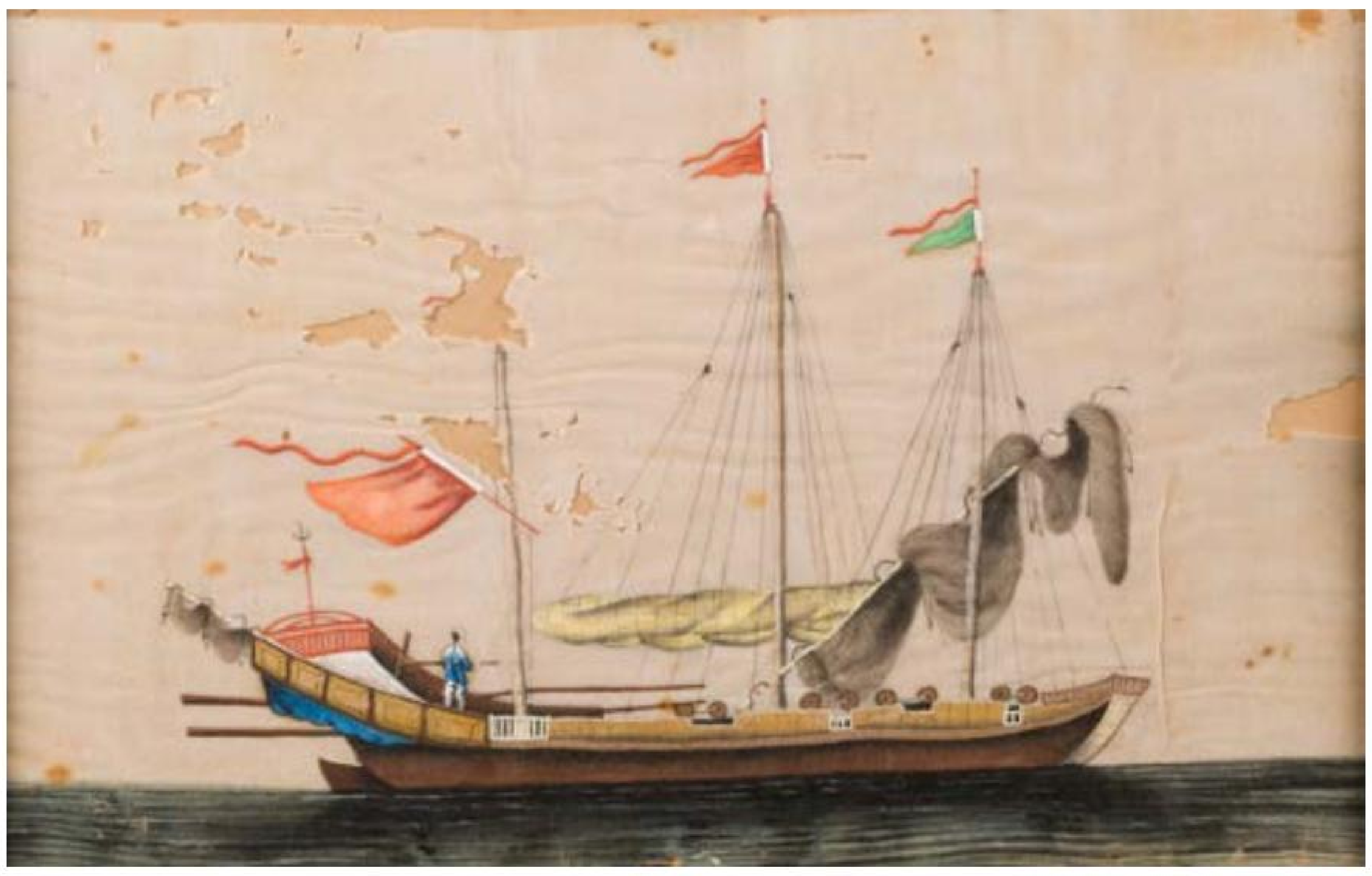


119 | A LEAF FROM A CHINESE PAINTING ALBUM

China, 19th/20th century

Ink and colour on silk and paper, framed and under glass. 36.5x50 cm. The right side depicts a figural scene, while the left side bears an inscription describing the story illustrated on the right. With traces of age.

€ 200,-



120 | TWO CHINESE EXPORT WATERCOLORS OF JUNKS AND SAMPANS

China, circa 1850

Watercolor on paper, framed and under glass. 37.5x28 cm. With traces of age, partially stained and insect-damaged.

Literature: This lot can be compared to Lot 16022 from Christie's Live Auction, sold on 31 January 2018 for GBP 17,500.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 300,-

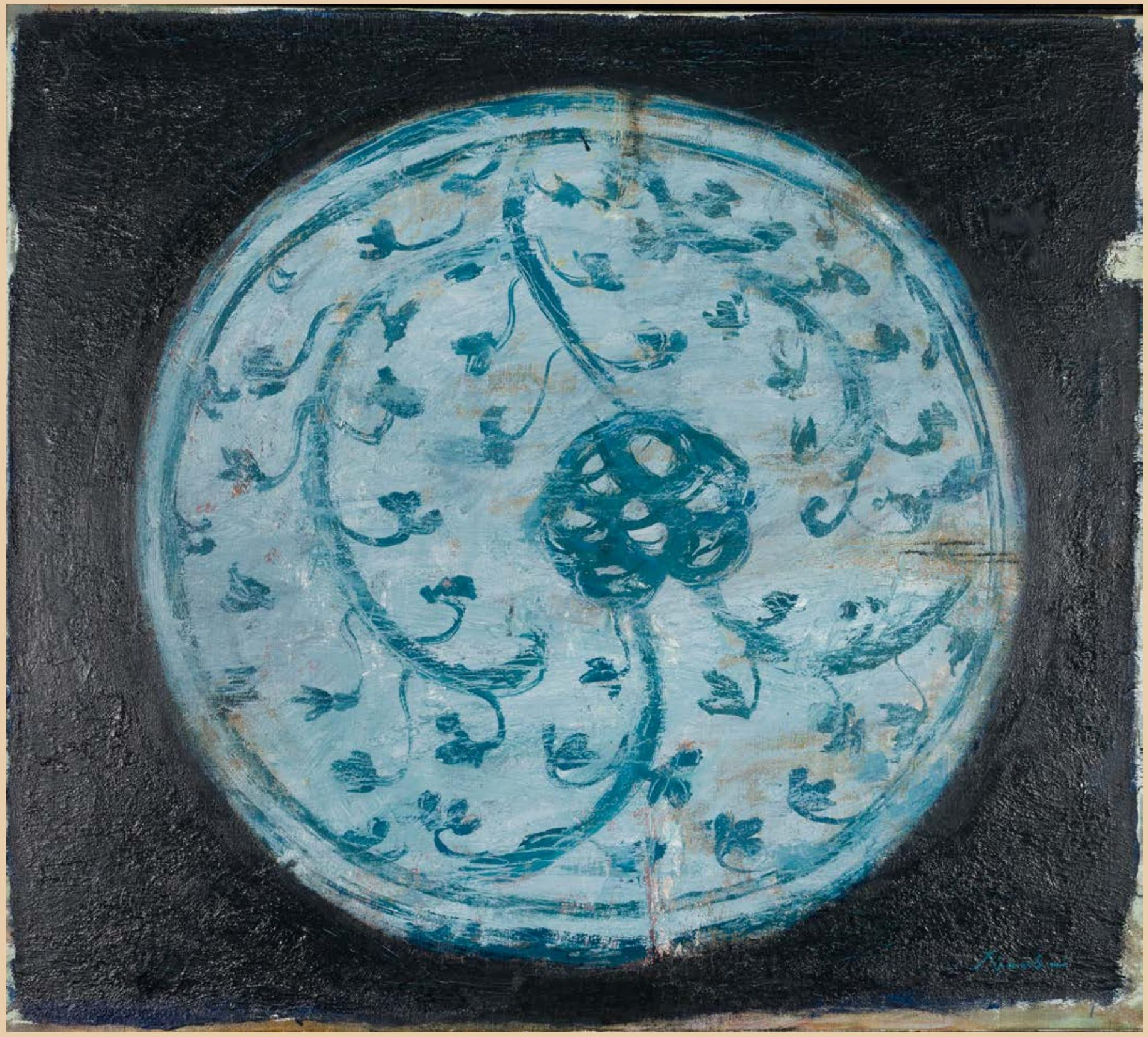
FROM A PRIVATE COLLECTION IN SAARLAND, GERMANY

The collector first met Xiaobai Su in the 1990s at an exhibition in Düsseldorf. Over many years, they maintained regular contact, visited one another and exchanged artistic ideas. Throughout this close relationship, the collector personally acquired several significant works by Xiaobai Su.

XIAOBAI SU

Born in Wuhan, China, in 1949, Su Xiaobai is a contemporary artist active between his country of birth and Germany. He studied in China before pursuing postgraduate studies at the ’Kunst Akademie Düsseldorf’ from 1987 to 1992. He returned to China in 2005 and now lives and works in Shanghai and Düsseldorf, where he is a member of the ’Künstlerverein Malkasten’ (Artists’ Association 1844).

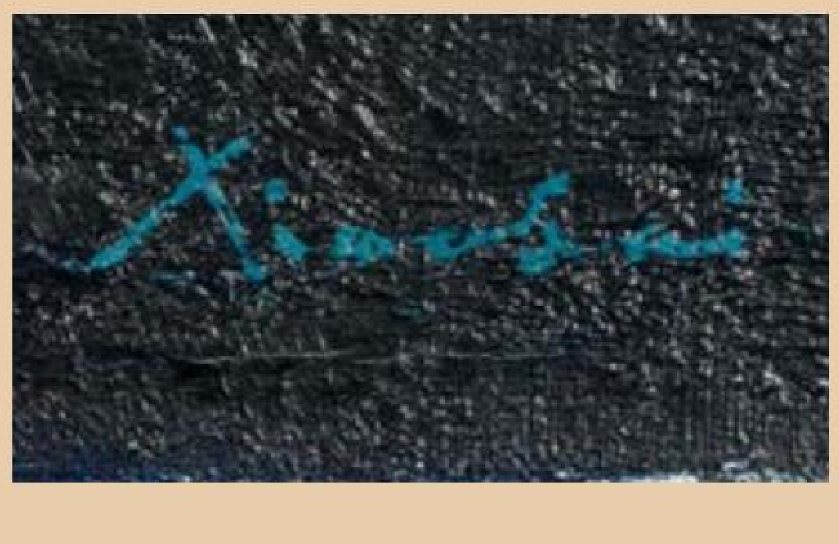
Initially working in social realism, Su Xiaobai’s encounter with Western avant-garde art in Germany led to a significant shift in his artistic approach. From the 1990s onward, his work moved toward abstraction. After returning to China, he began exploring traditional Chinese lacquer techniques (Da Qi), combining them with investigations into color, form and surface. Su’s distinctive works merge Western abstract language with Chinese philosophical thought, particularly the Buddhist notion that “form is emptiness, and emptiness is form.”



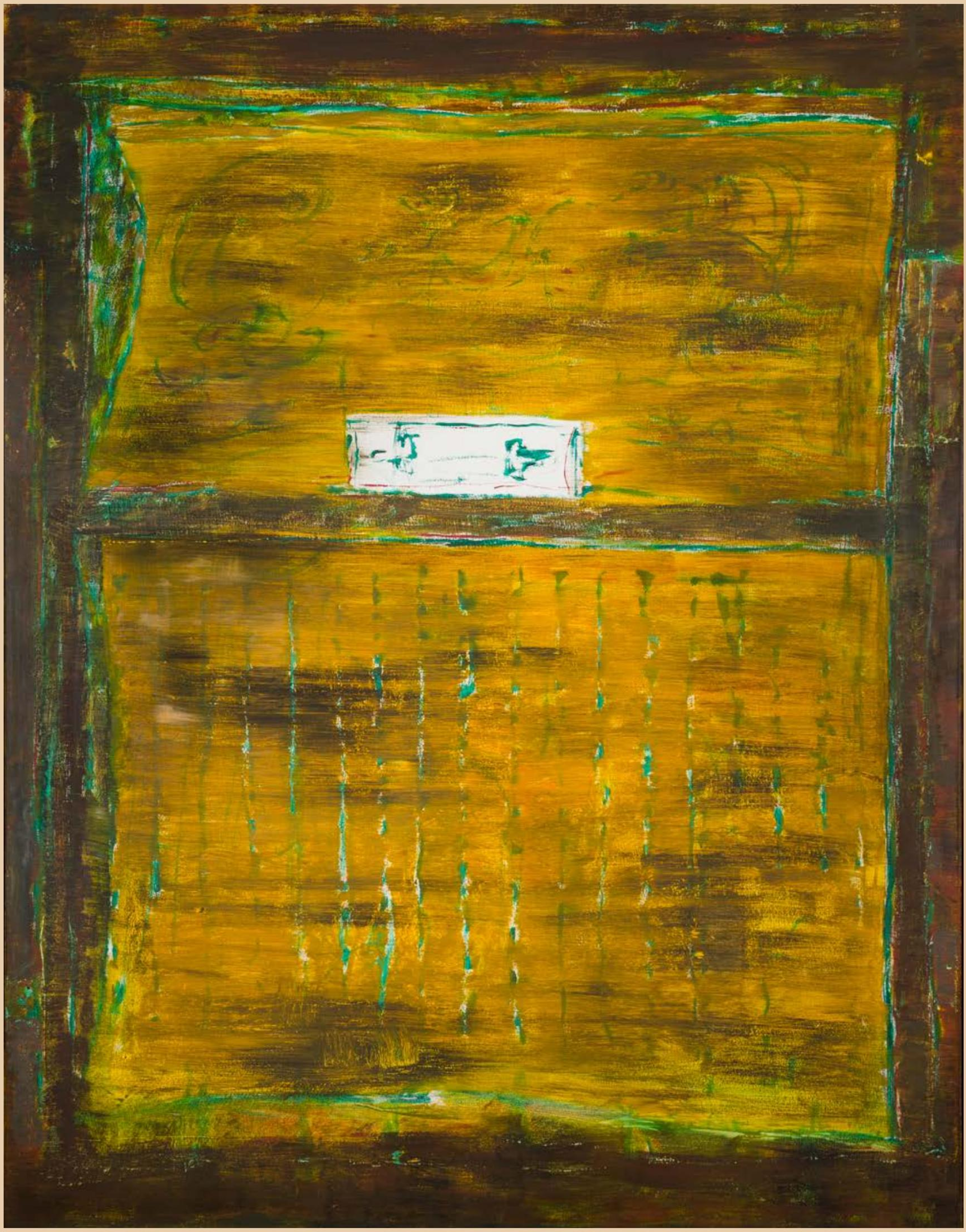
121 | XIAOBAI SU
1949 CHINA

PLATE WITH ORNAMENTAL PATTERN (C. 1995)

Oil on canvas, framed. 85 x 95 x 2.5 cm. One of Su Xiaobai's early works created during his time in Germany, this painting features Chinese cultural symbols, depicting a blue-and-white porcelain plate. In the 1990s, his subjects often included still lifes - interiors, walls, furniture, and objects - that evoked a strong sense of home and Chinese heritage. Under Su's brush, these still lifes are imbued with dynamic movement; their seemingly casual arrangement conveys a sense of ease, while the restrained color palette hints at both abstract art and the ethereal qualities of Chinese aesthetics. The artist told the collector that he had painted this work simply for the joy of the pattern, and that the white spot in the top right corner came to him spontaneously - almost like a thumbprint. The work is signed by the artist in the lower right corner. Overall in good condition.



€ 6.500,-

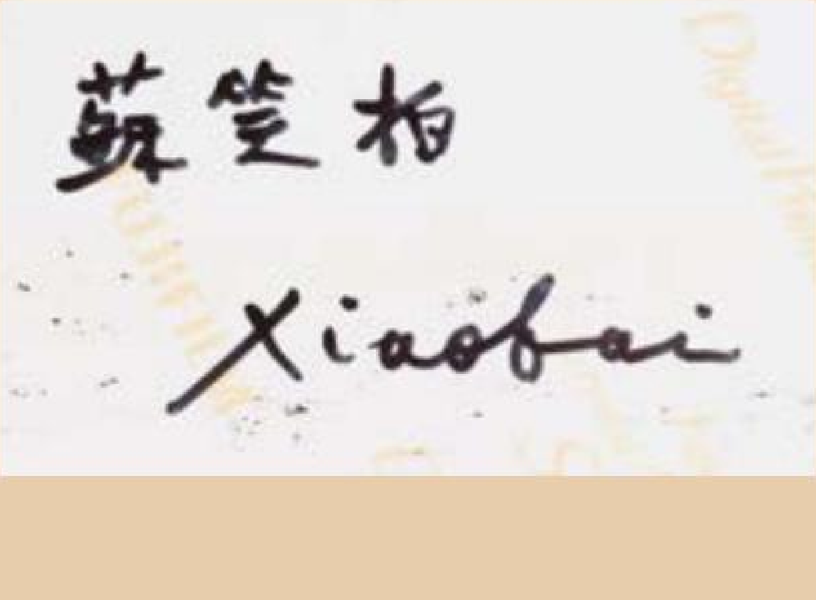


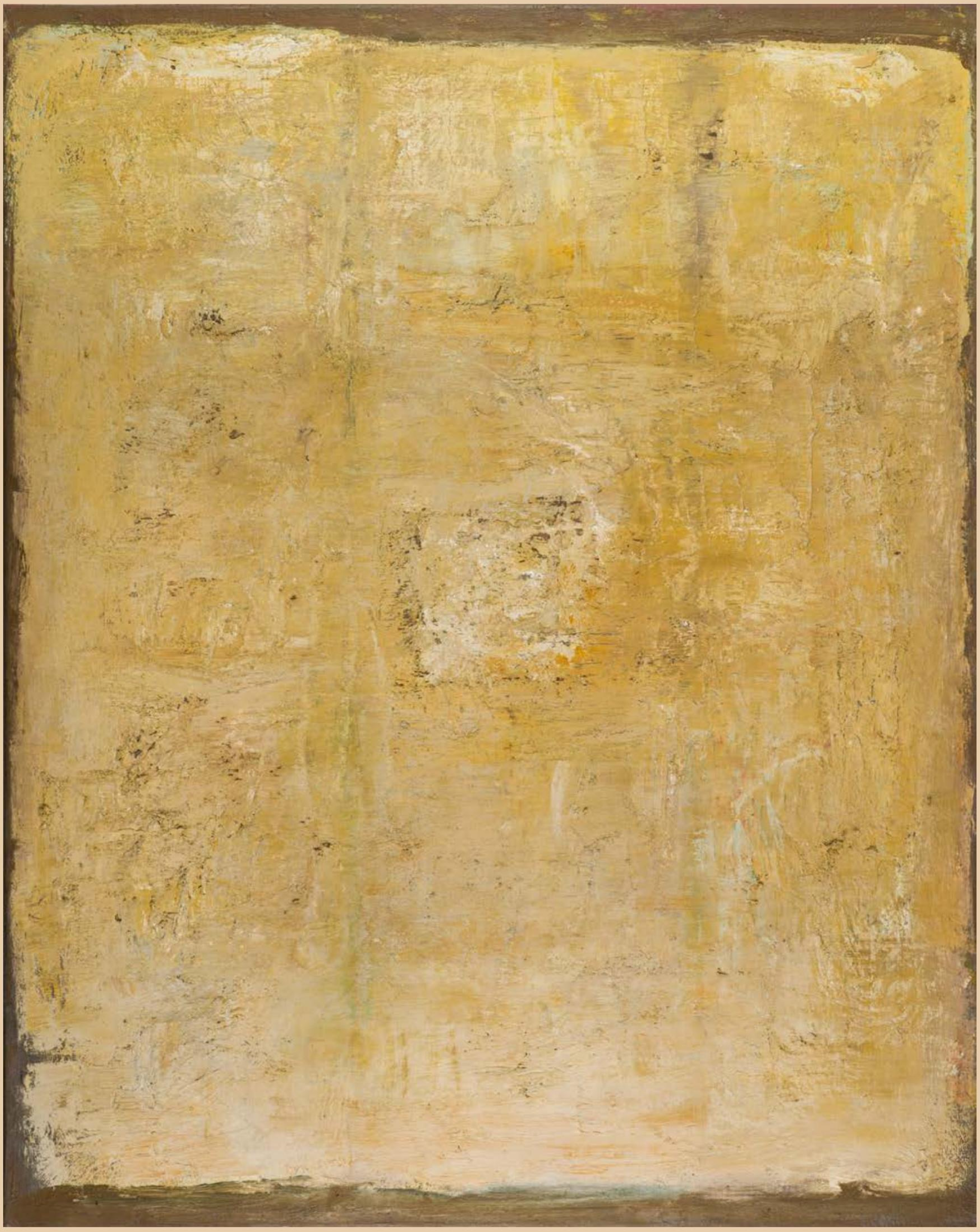
122 | **XIAOBAI SU**
1949 CHINA

CHINESE DOOR (LATE 1990S)

Oil on canvas, framed. 180 x 138 x 3 cm. Discovered by the collector in the late 1990s in Su Xiaobai's studio in Weidingen, while still fresh with undried paint, this significant work marks the first time the artist prominently introduced green into his painting. Originally unsigned, the work was later authenticated when, a year after its acquisition, Su Xiaobai - by then based in Shanghai - signed a photograph of the piece on the reverse during a meeting with the collector in Düsseldorf. The painting was professionally framed in 2010. Overall in good condition.

€ 18.000,-





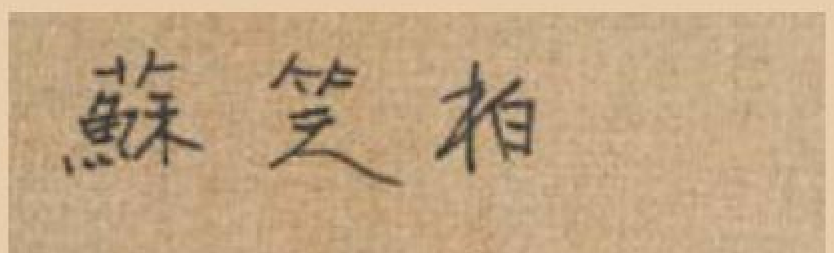
123 | XIAOBAI SU
1949 CHINA

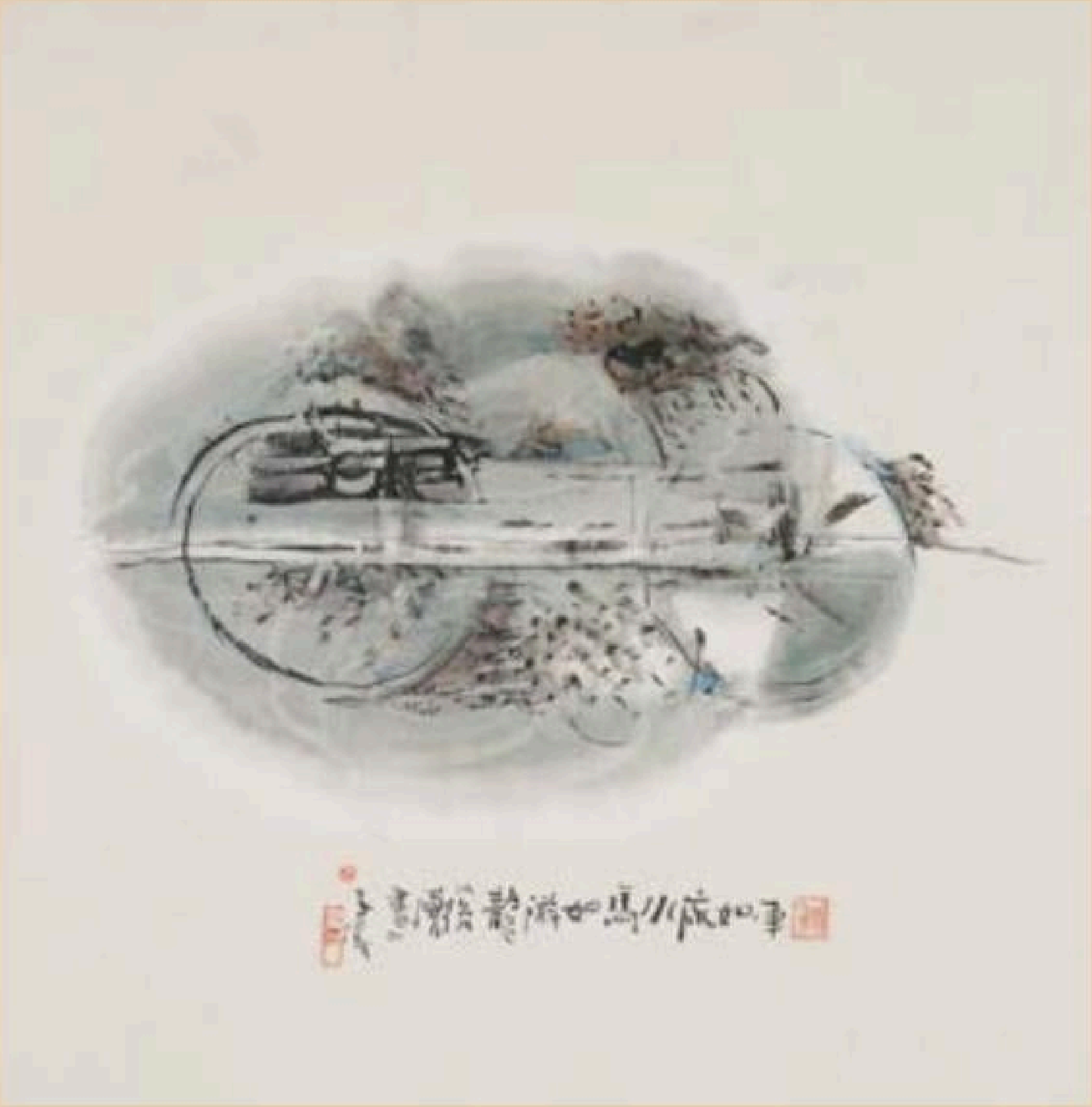
UNTITLED (c. 1995)

Mixed media on canvas, framed. 100 x 80 x 2 cm. Around 2000, Su Xiaobai began moving away from distinctly Chinese cultural symbols and exploring a universal language of abstract art. During this transitional period, he experimented with new materials, including lacquer - a traditional Chinese craft - while still retaining conventional painting mediums. This work reflects that shift, combining traditional techniques with his early explorations of novel materials. The signature on the reverse was added in 2010-2011 when Su Xiaobai revisited Germany and signed the work for the collector. This act can be seen as a dialogue with the artist's initial exploration of his new creative approach. Overall in good condition.

Literature: This lot can be compared to Lot 14818 from Christie's Live Auction, 20th Century & Contemporary Art (Evening Sale), sold on 24 September 2017 for CNY 960,000.

€ 8.000,-

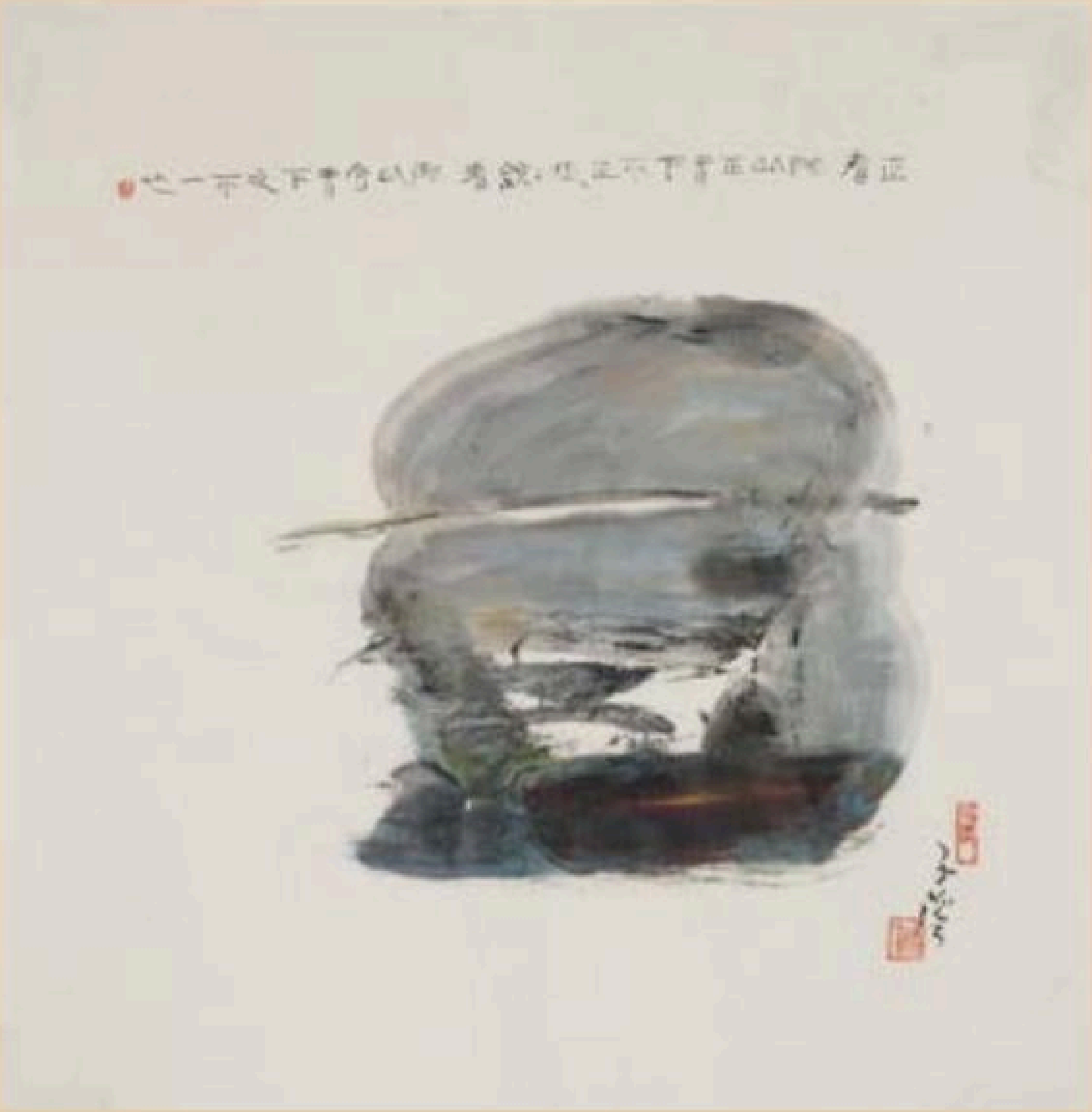




124 | XIAOBAI SU
1949 CHINA

UNTITLED (INK ABSTRACT) (C. 1995)
Ink and color on paper, framed and under glass. 37.5 x 37 cm. This abstract work is inscribed with a line of poetry from „Hou Han Shu · Empress Ma“ of the Eastern Han Dynasty, signed by the artist, and bears three seals. Overall in good condition.

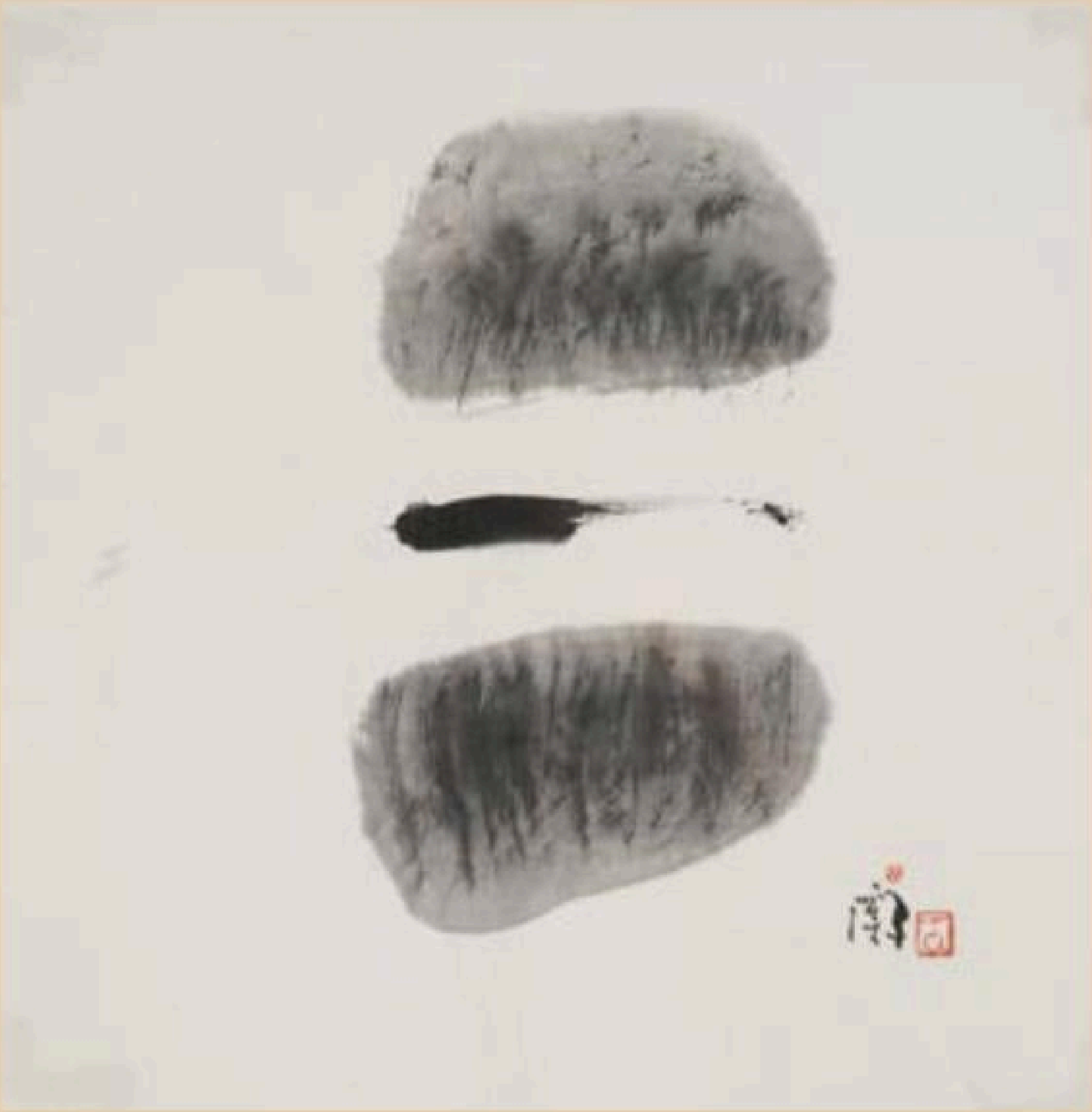
€ 800,-



125 | XIAOBAI SU
1949 CHINA

UNTITLED (INK ABSTRACT) (C. 1995)
Ink and color on paper, framed and under glass. 37.4 x 37.3 cm. This abstract work is inscribed with a line of a poem „Zheng Tong Theory“ by the Northern Song Dynasty poet Ouyang Xiu, signed by the artist, and bears three seals. Overall in good condition.

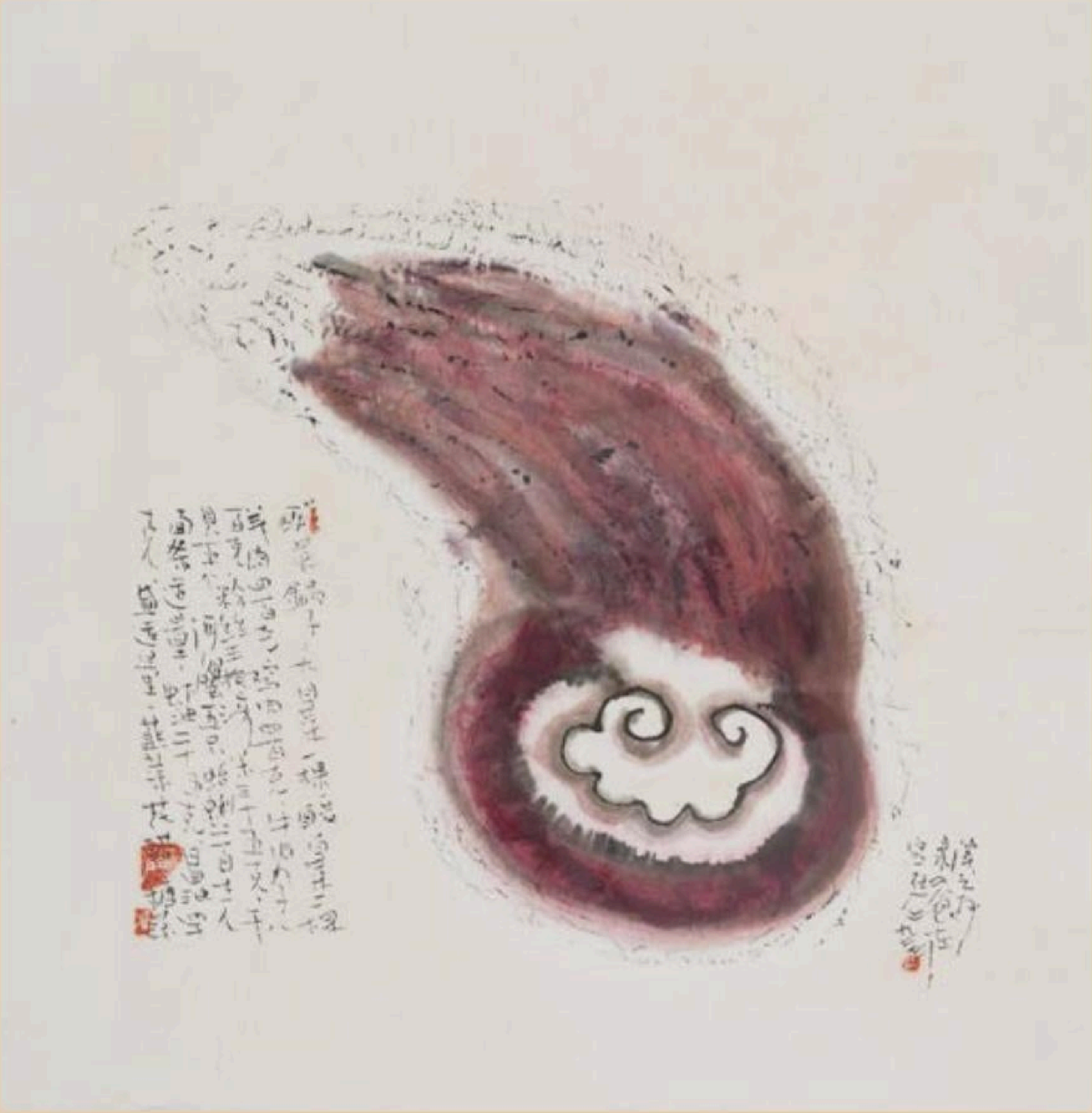
€ 800,-



126 | XIAOBAI SU
1949 CHINA

UNTITLED (INK ABSTRACT) (C. 1995)
Ink on paper, framed and under glass. 37 x 36.5 cm. Signed by the artist and with two seals lower right. Overall in good condition.

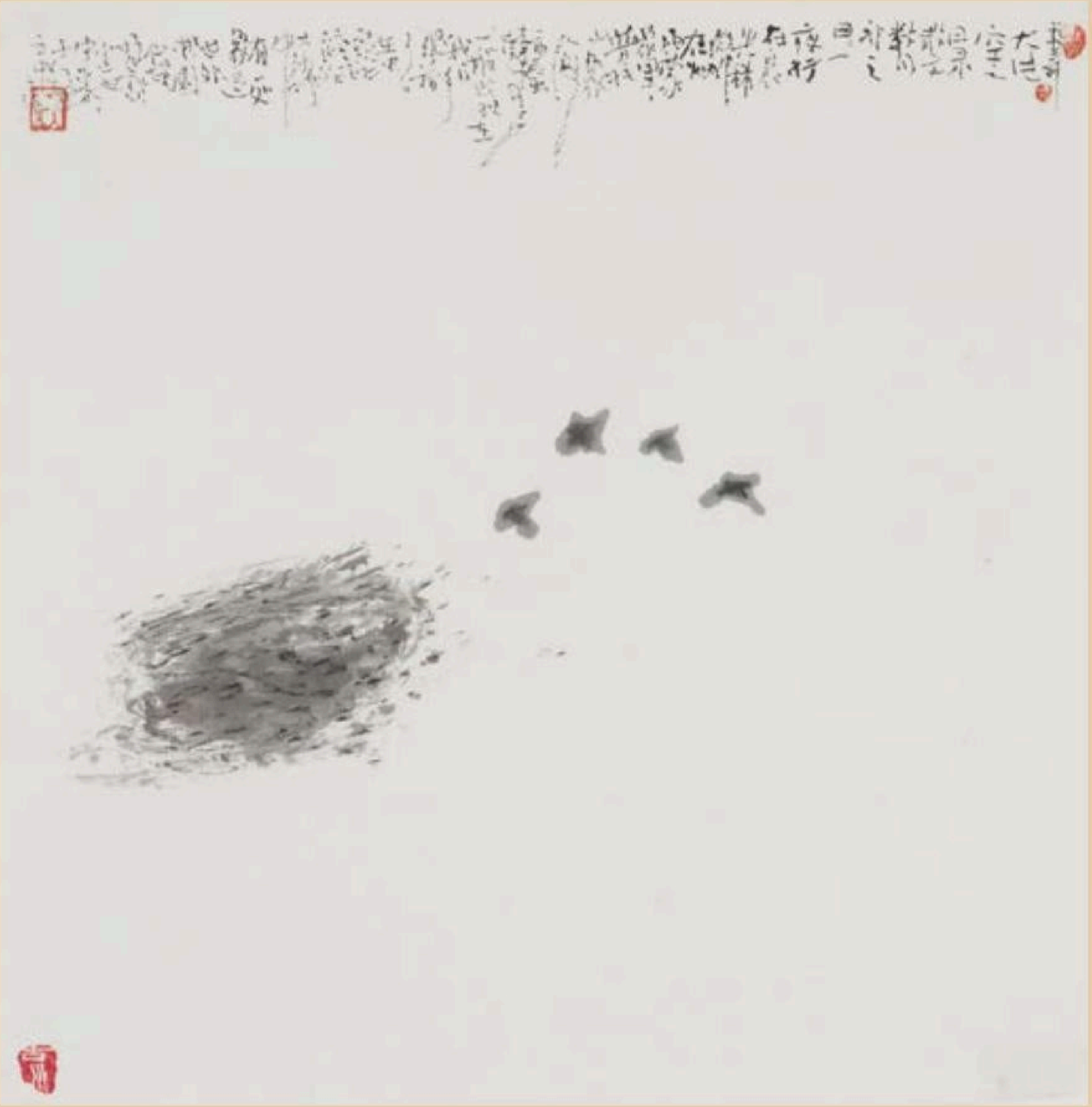
€ 800,-



127 | XIAOBAI SU
1949 CHINA

UNTITLED (INK ABSTRACT) (C. 1995)
Ink and color on paper, framed and under glass. 37.4 x 37.4 cm. This abstract ink work is inscribed with a line of poetry, signed by the artist, and bears four seals. Overall in good condition.

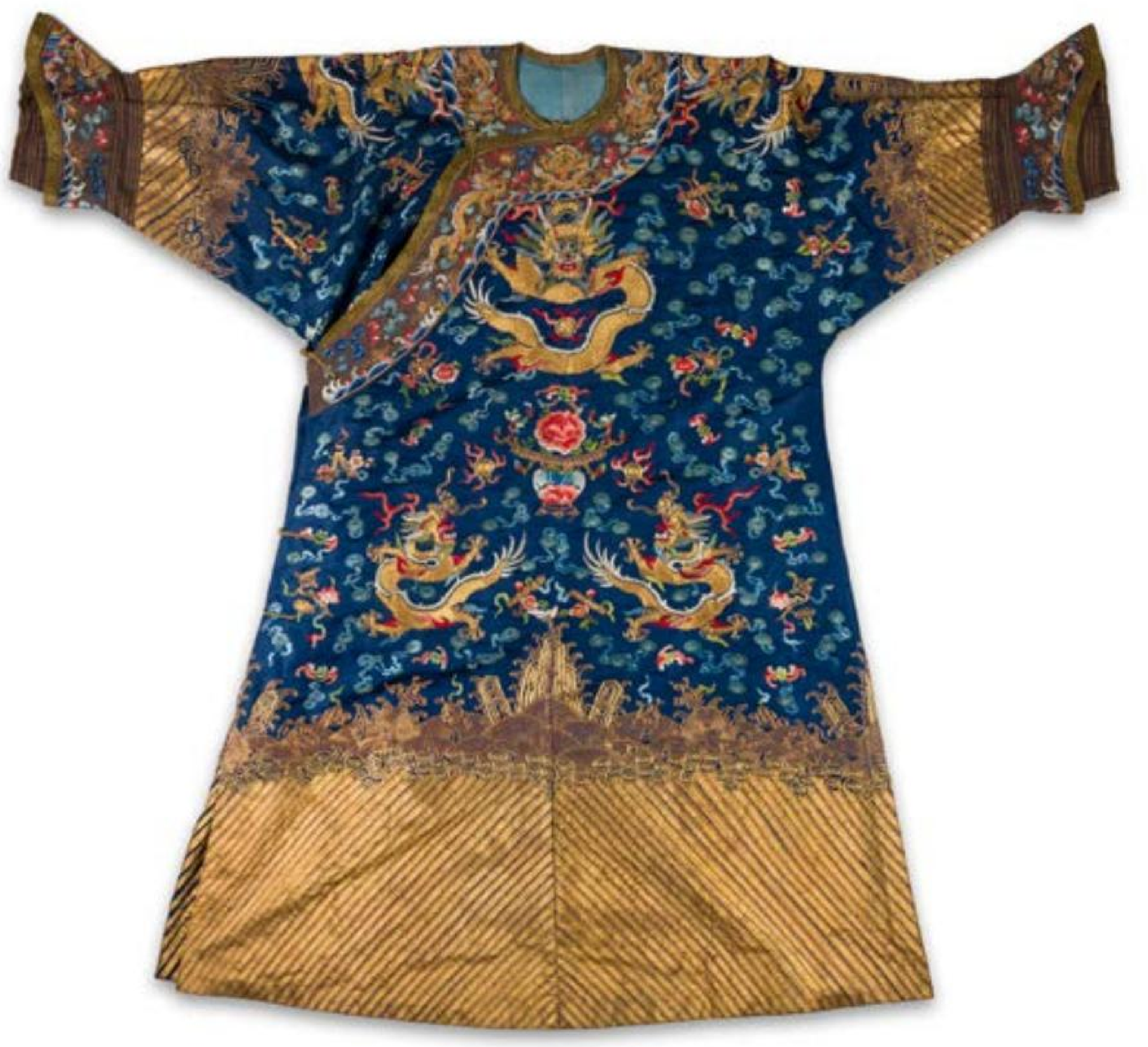
€ 800,-



128 | XIAOBAI SU
1949 CHINA

UNTITLED (INK ABSTRACT) (C. 1995)
Ink and color on paper, framed and under glass. 37.4 x 37.4 cm. This abstract ink work is inscribed with a line of poetry, signed by the artist, and bears four seals. Overall in good condition.

€ 800,-



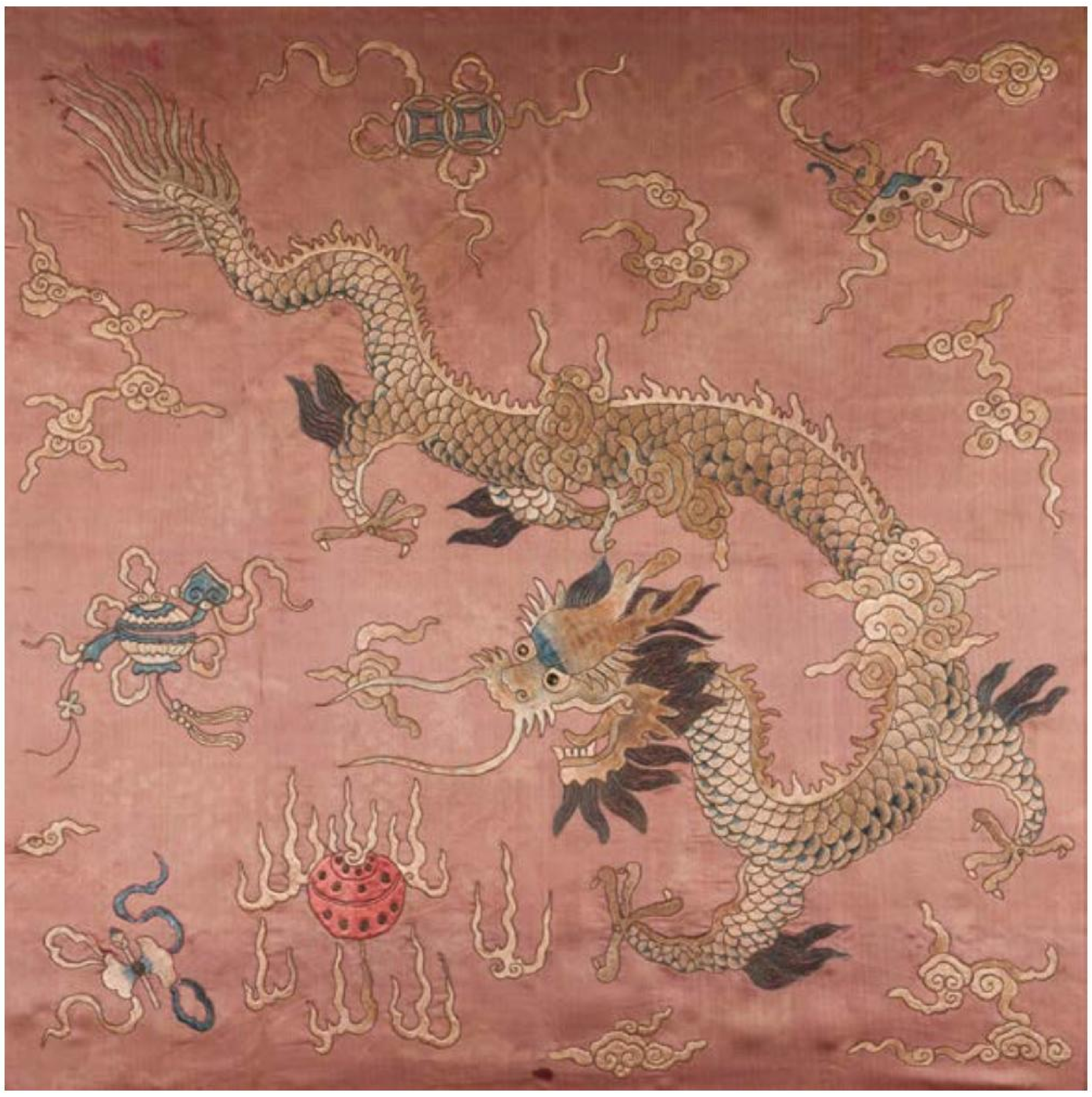
129 | AN IMPERIAL BLUE-GROUND SILK EMBROIDERED NINE-DRAGON ROBE (JIFU)

China, Qing Dynasty

Embroidery. W. 153 x H. 136 cm. The robe is finely couched and embroidered in gold-wrapped and multicoloured threads against a deep blue ground, decorated with nine dragons soaring amidst cloud scrolls and chasing flaming pearls, interspersed with the Eight Buddhist Emblems (baxian). The hems are worked in couched gold-wrapped threads with crashing waves and lishui bands. With traces of age, minor damages and restorations, with slight staining to the inner cuffs.

Provenance: From a German private collection.

€ 500,-

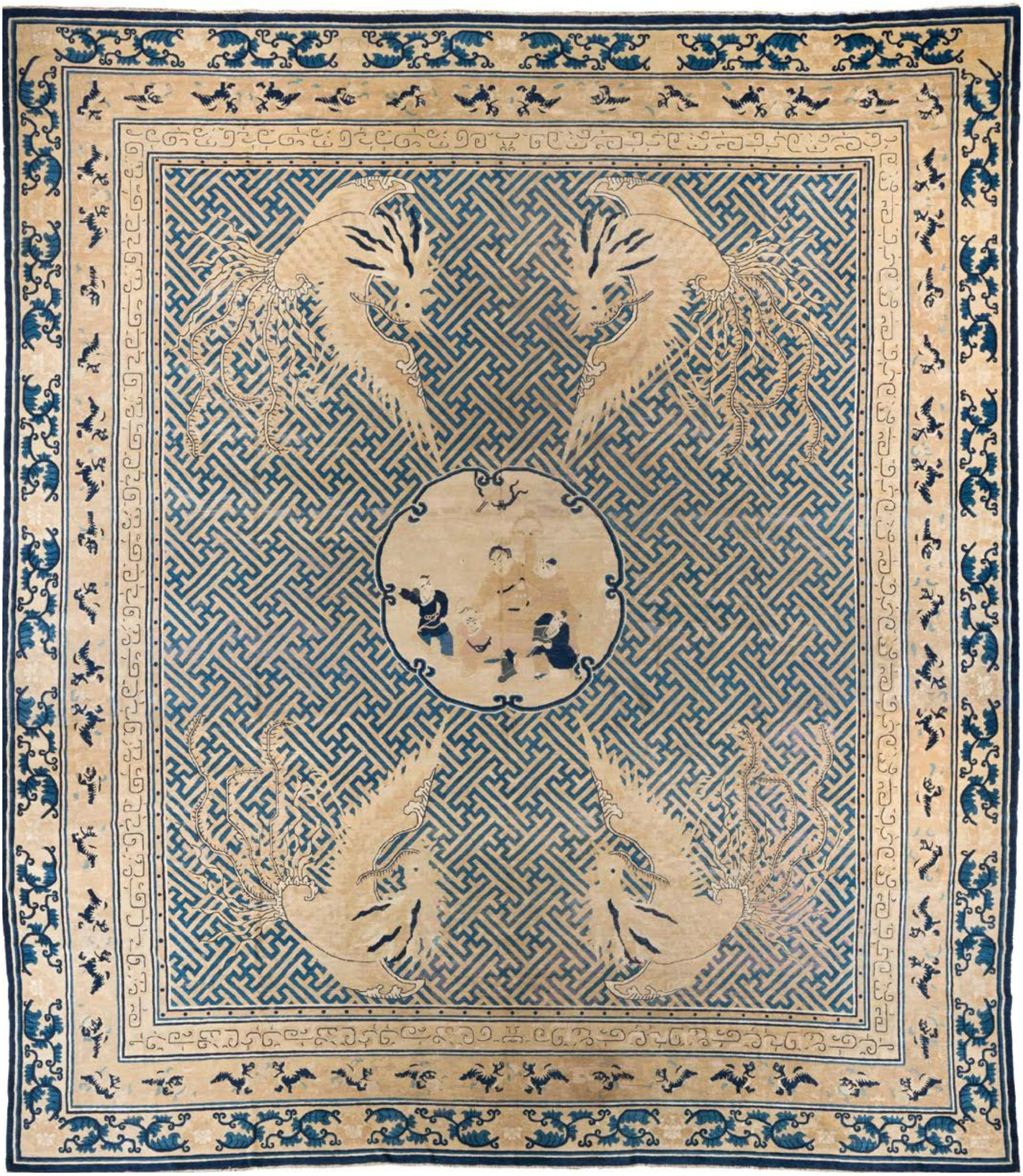


130 | AN EMBROIDERED SILK 'DRAGON' PANEL

China, 19th/20th century

Embroidered, framed. 77 x 77 cm. With traces of age, slightly damaged.

€ 200,-

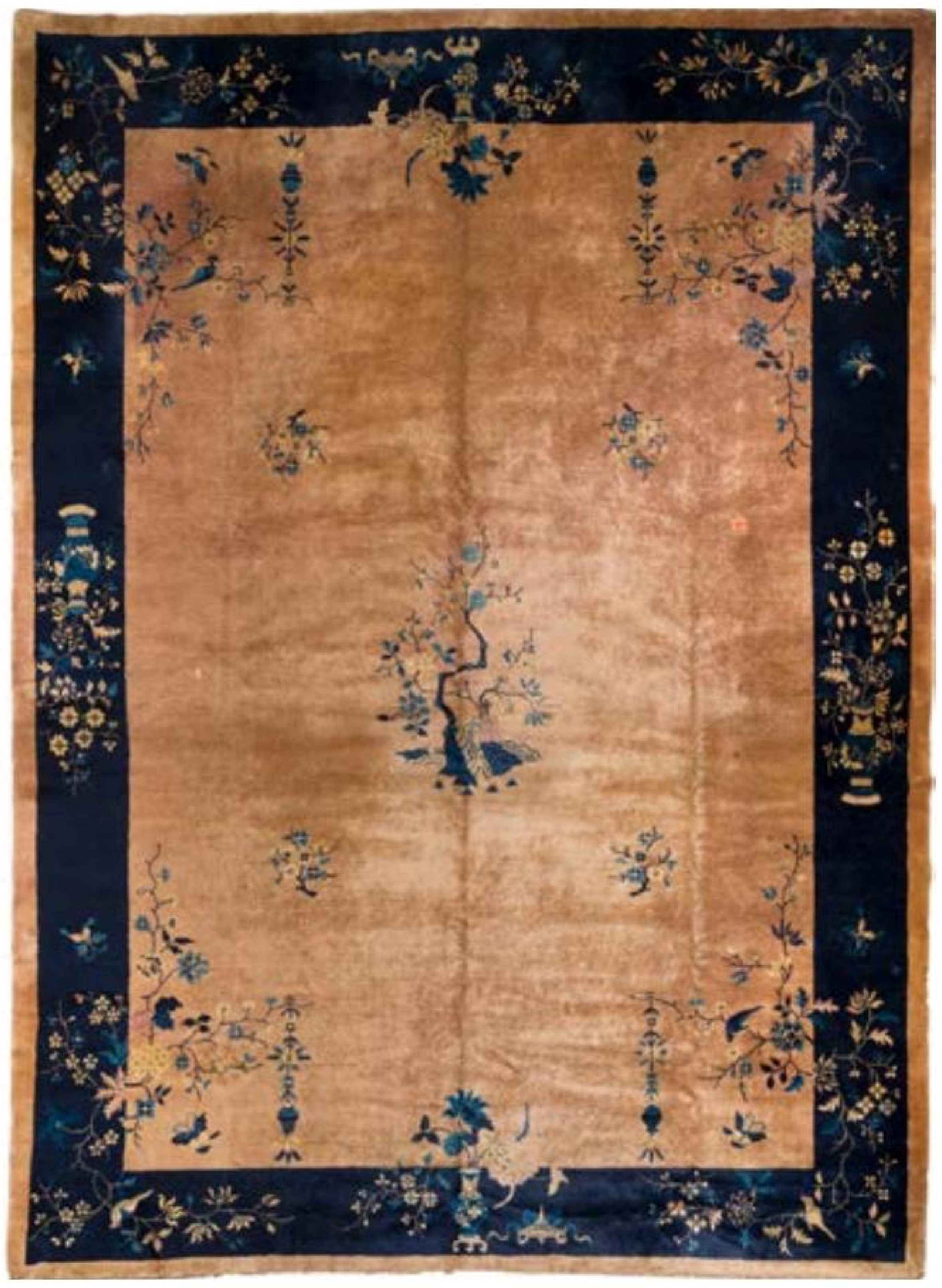


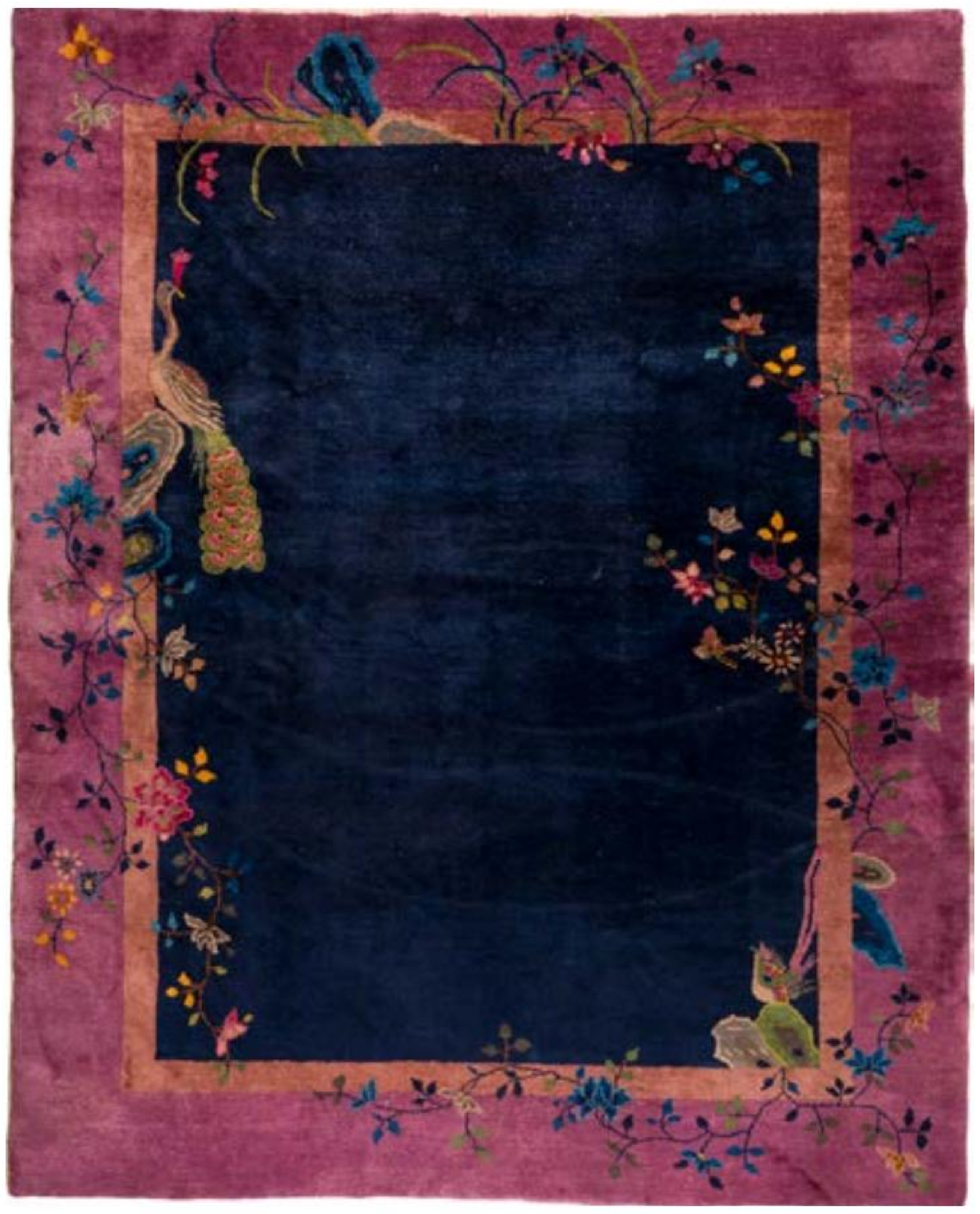
131 | A 'BOYS AND FRET-WORK' NINGXIA KANG CARPET

China, 17th century

Wool. 418 x 386 cm. The carpet centers on a medallion enclosing boys at play, surrounded in the four corners by phoenixes. The ground is decorated with a fret-work(swastika) pattern. The border comprises three decorative bands: one with peony lattice, one with Buddhist lions, and one with scroll motifs. With traces of age, localized areas of light wear and corrosion with intermittent areas of associated repiling and restoration.

€ 15.000,-





132 | A CHINESE CARPET
China, early 20th century

Wool. 406 x 311 cm. The carpet is decorated with antique vases, flowers, trees, and other motifs. With traces of age and areas of restoration, small areas damaged.

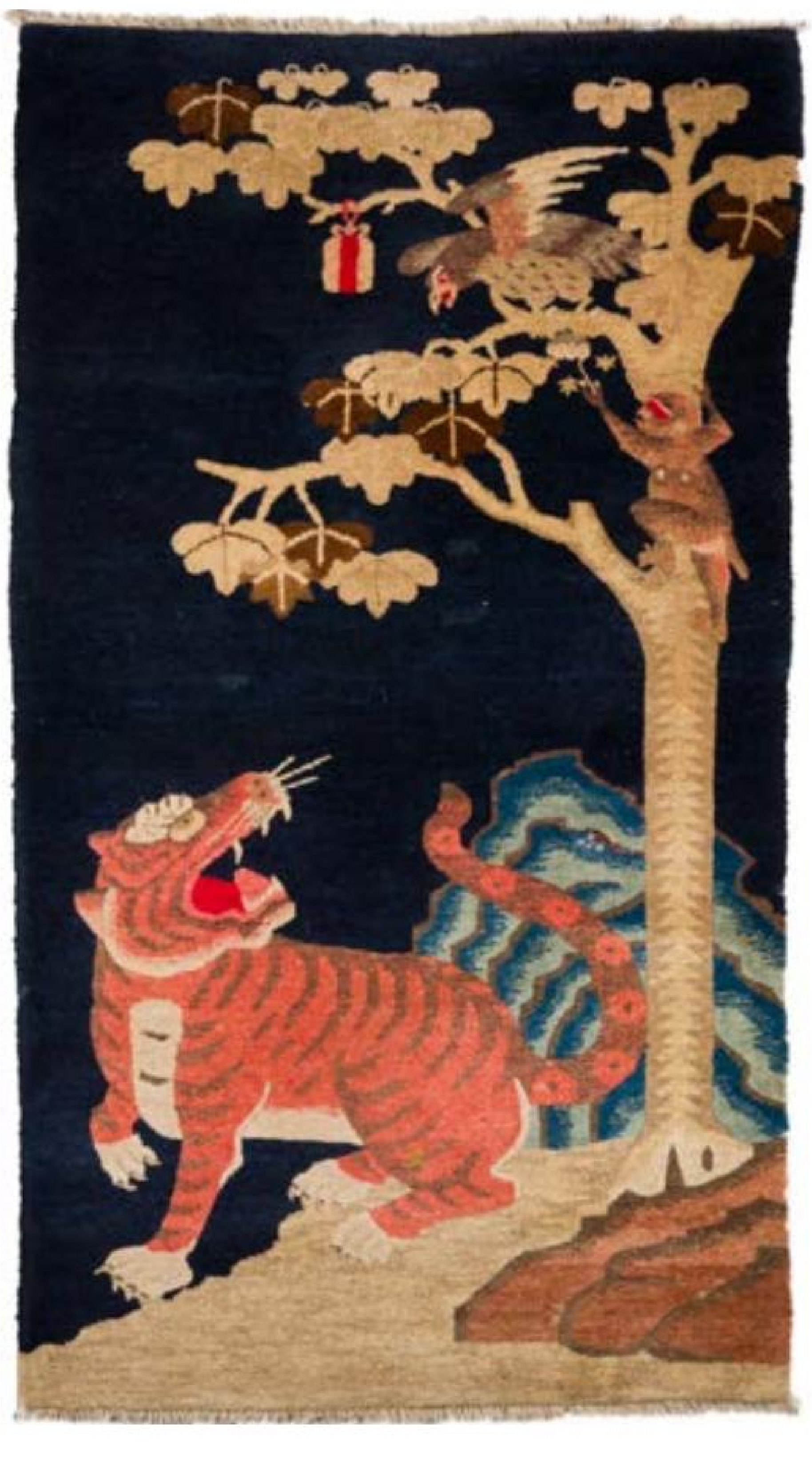
Provenance: From a private collection in North Rhine-Westphalia.

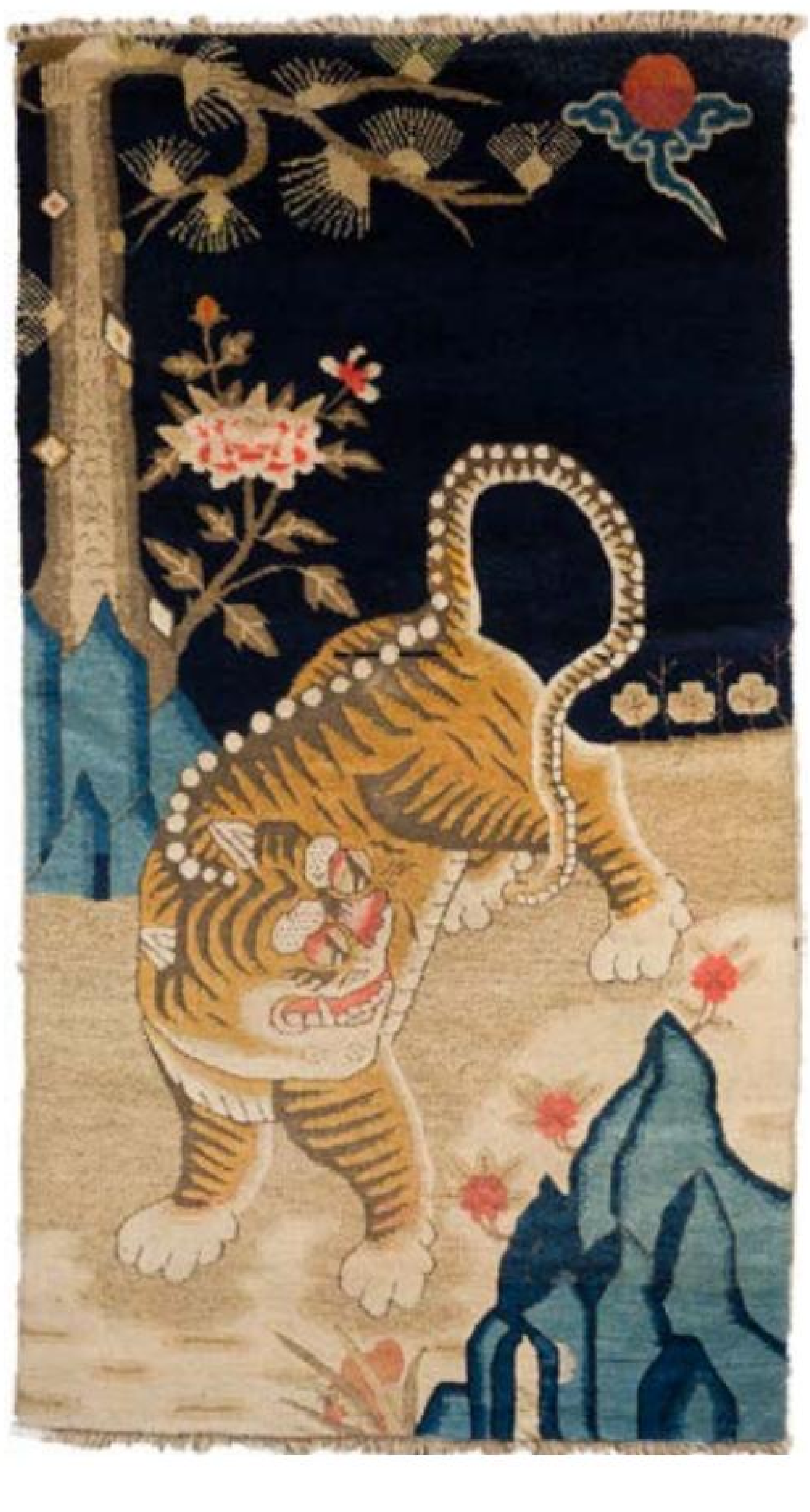
€ 500,-

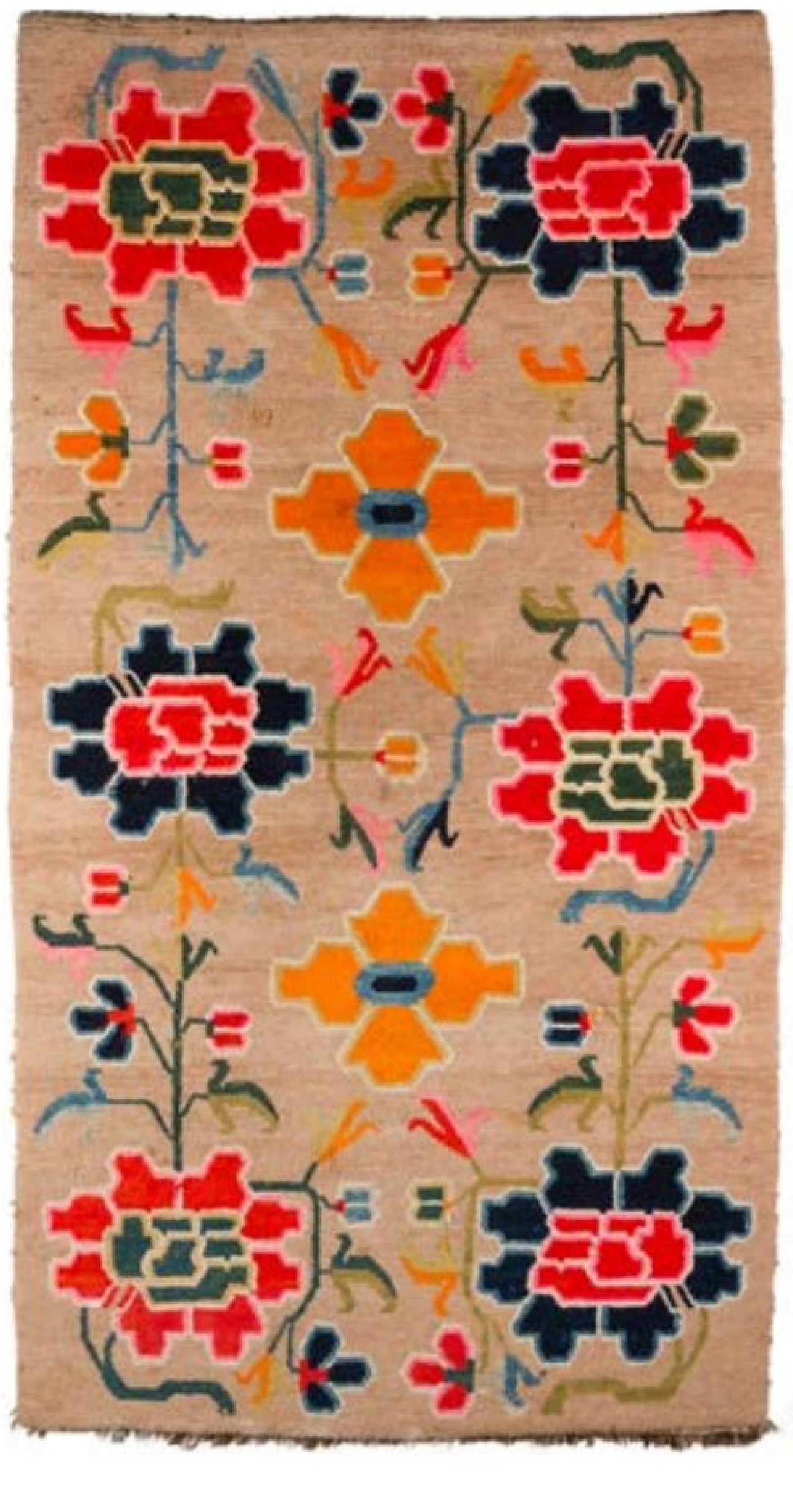
133 | A CHINESE CARPET
China, c. 1920

Wool. 261 x 210 cm. The carpet is decorated with birds and flowers. With traces of age and use.

€ 700,-







134 | A TIBETAN 'TIGER' RUG
Tibet, around 1900

Wool. 148 x 84 cm. The rug is decorated with a red tiger beneath a tree, an eagle perched on the branches, and a monkey on the trunk stealing fruit. With traces of age and areas of restoration.

Provenance: From a private collection in North Rhine-Westphalia.

€ 200,-

135 | A TIBETAN 'TIGER' RUG
Tibet, late 19th century

Wool. 135 x 74 cm. The rug is decorated with a tiger beneath a tree. With traces of age and areas of restoration.

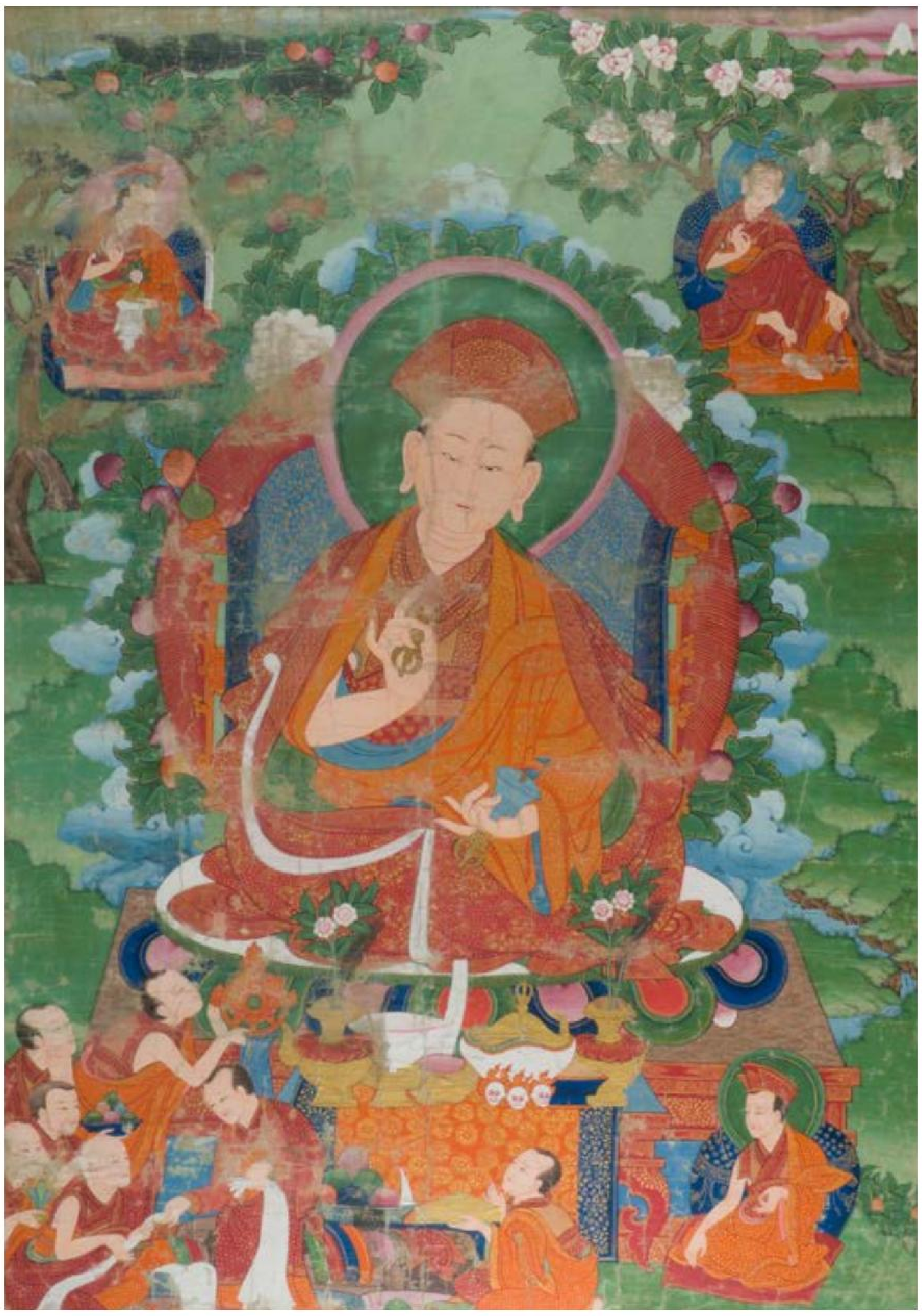
Provenance: From a private collection in North Rhine-Westphalia.

€ 200,-

136 | A TIBETAN RUG (KHADEN)
Tibet, early 20th century

Wool. 161 x 88 cm. The rug is decorated with lotus scrolls. With traces of age, in good condition.

€ 300,-



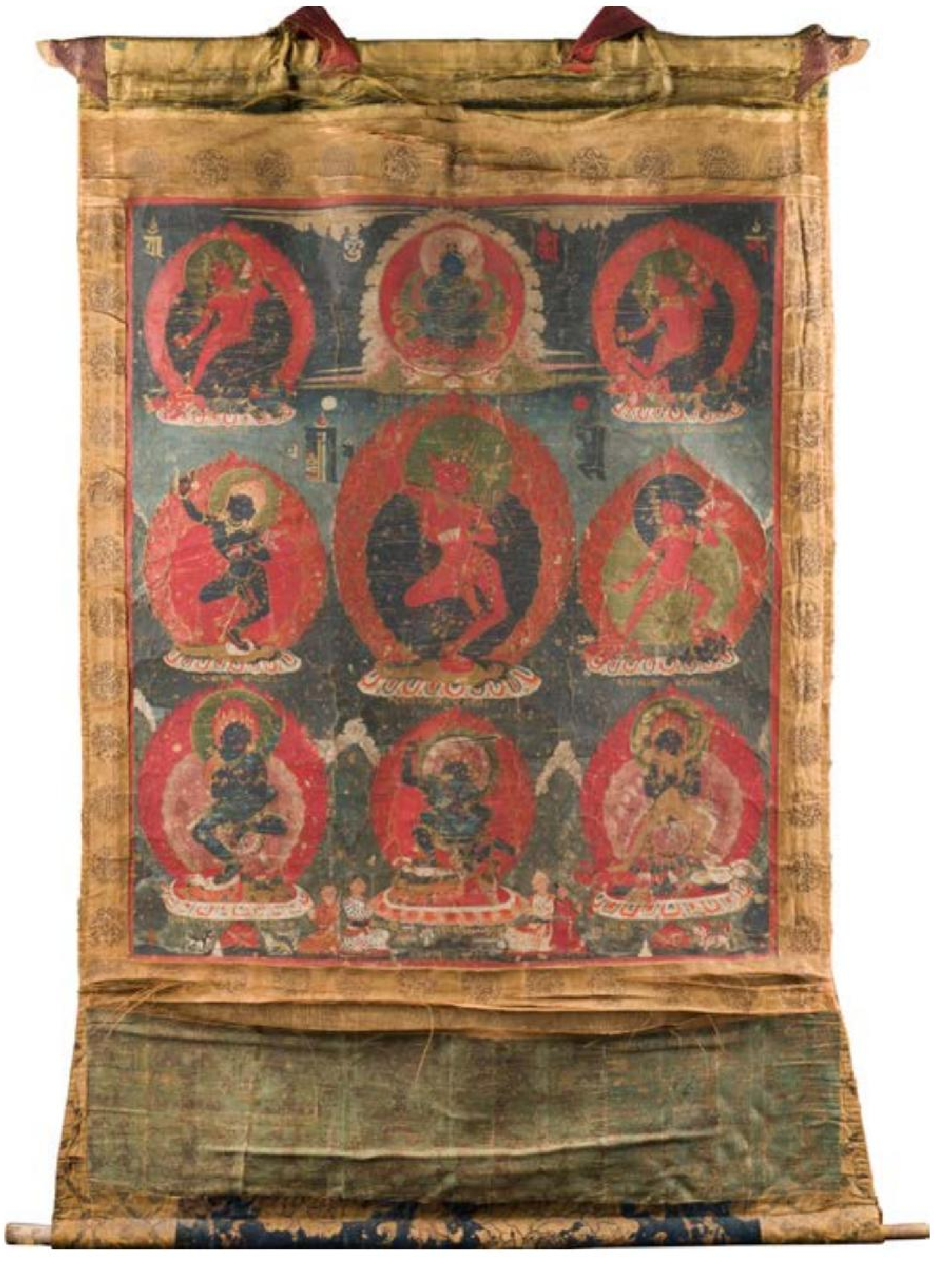
137 | A THANGKA DEPICTING THE KARMAPA

China (Tibet), 17th/18th century

Ca. 119.8x85.8 cm. Distemper on cloth. The Karmapa, wearing red and saffron robes and the distinctive red hat of the Karma Kagyu lineage, holds the bell and vajra and is seated on a cushion over a throne. Before him stands an altar table with offerings. The scene is set in a flower-filled landscape, with a fruiting lychee tree at the upper left and a blossoming tree at the upper right. His attendants surround him. With traces of age, minor staining, some loss of color, and areas of creasing.

Provenance: From a German private collection.

€ 800,-



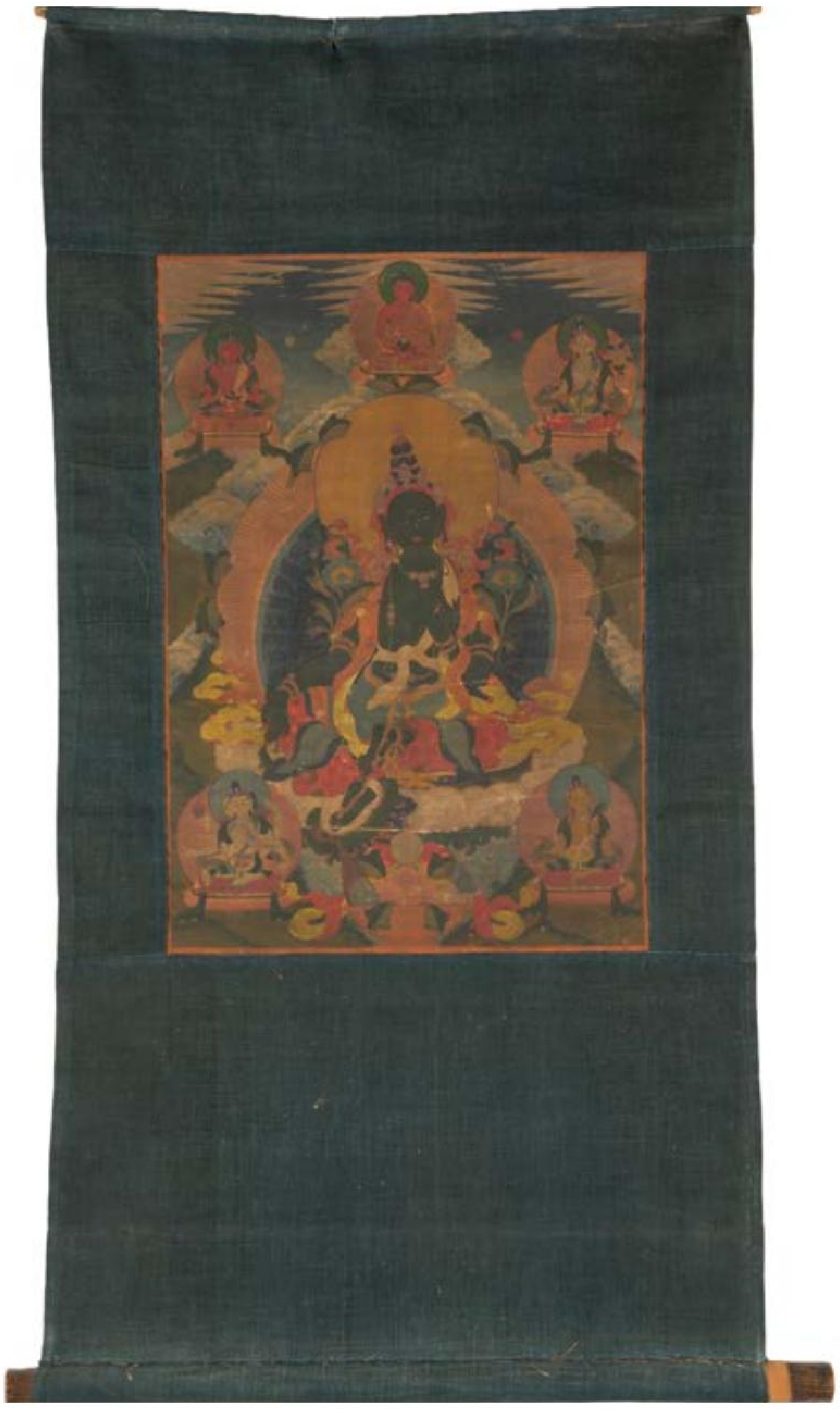
138 | A THANGKA DEPICTING VAJRAVARAHI

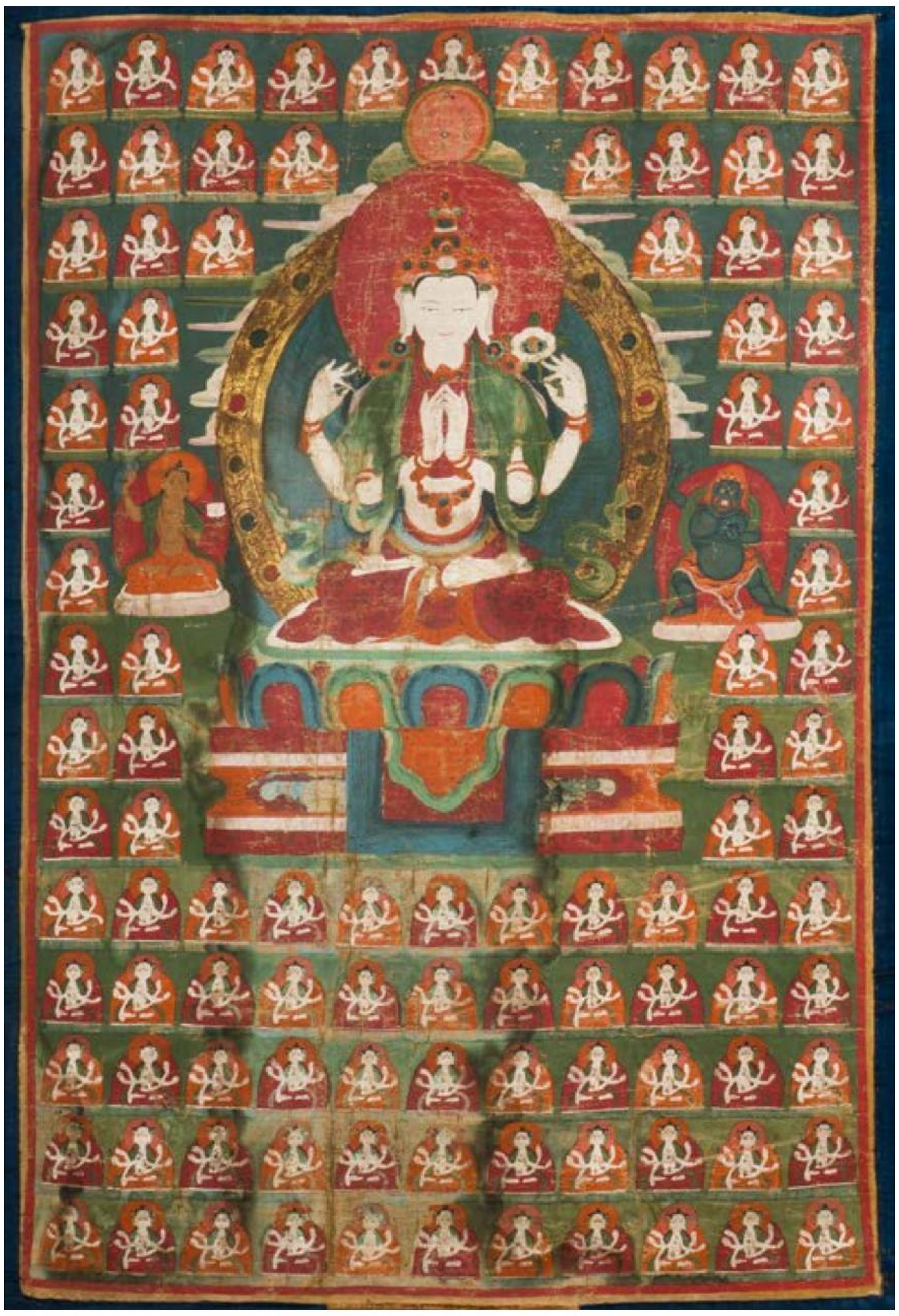
Nepal, 17th/18th century

Distemper on cloth. 64x55 cm. The thangka depicts the Dakini Vajravarahi with her characteristic boar's head, flanked by her manifestations - the blue Vajravarahi on the left and Narovajrayogini on the right. Dakinis are revered as bearers of esoteric wisdom. Along the lower register are two forms of Cakrasamvara, with Acala and his consort at the center. Kneeling donor figures appear at the edges of the composition. With inscriptions in Newari script and framed in brocade. With traces of age, partially damaged.

Provenance: From a private collection in Germany; acquired in September 2007 at Koller Auctions, Switzerland, lot 152. A copy of the invoice is available.

€ 5.000,-





139 | A THANGKA DEPICTING GREEN TARA

Tibet, 18th century

Distemper on cloth, mounted. 43x29.5 cm (82x43 cm with mounting). The thangka depicts Green Tara seated in lalitasana on a throne, her right foot resting, the right hand in varada mudra and the left hand in vitarka mudra, surrounded by Buddhas and Bodhisattvas. Inscriptions are present on the reverse. With traces of age, slightly damaged.

Provenance: From an important private collection in Belgium.

€ 500,-

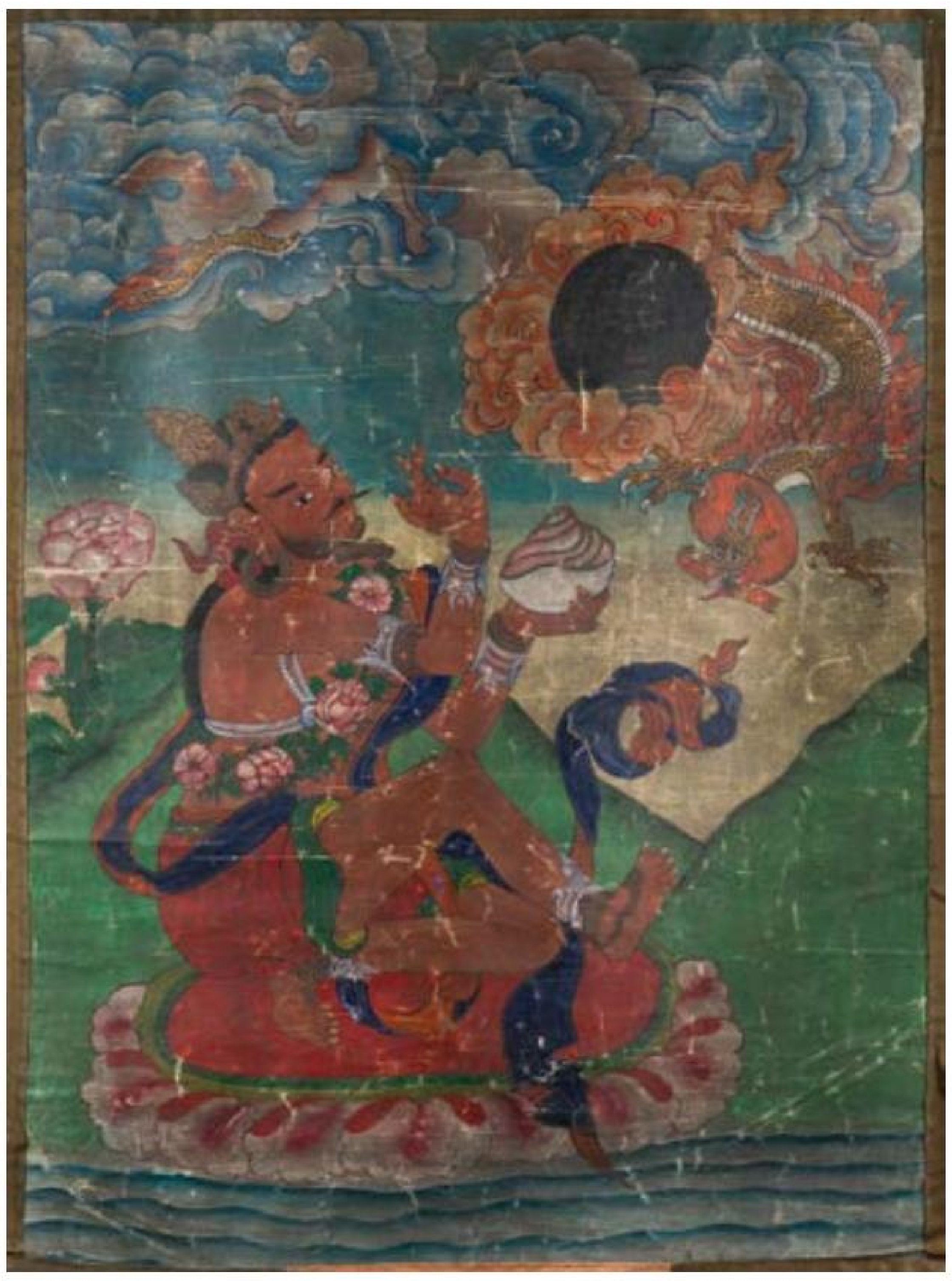
140 | A THANGKA DEPICTING SHADAKSHARI LOKESHVARA

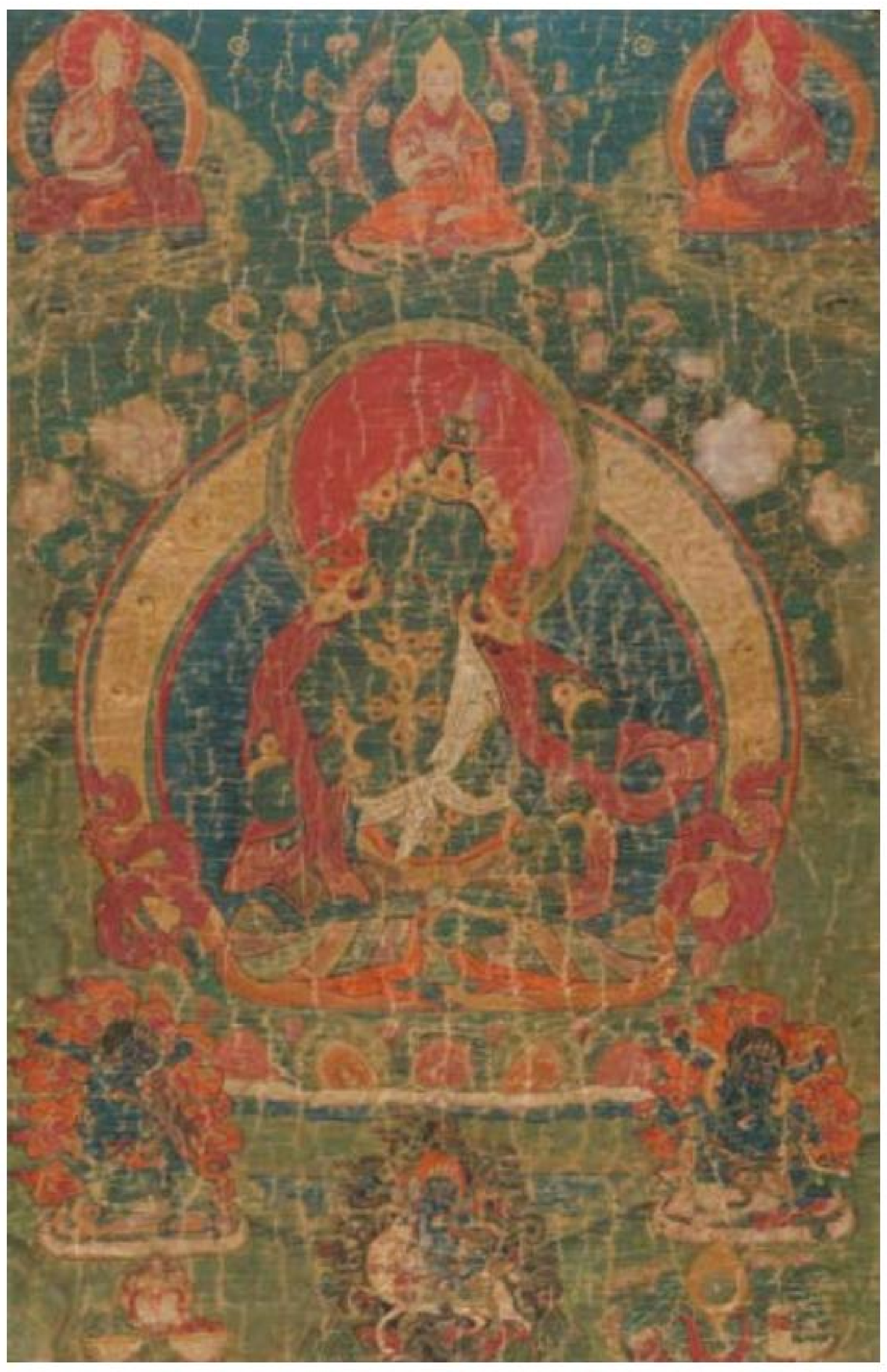
Nepal, 18th/19th century

Distemper on cloth, mounted. Ca. 69x46.5 cm (ca. 115x60 cm with mounting). The thangka depicts the Shadakshari Lokeshvara as its central figure. A golden mandorla studded with jewels encircles him, while his head is surrounded by a red aureole. He wears an elaborate jeweled crown, atop which sits Amit?bha. To his right stands the Bodhisattva Manjushri, and to his left, the Bodhisattva Vajrapani. They are surrounded by 104 attendant figures. In the background, a red stupa and inscriptions in Tibetan script are depicted. With traces of age, partially damaged and stained.

Literature: An article by Gregor Verhufen, Tibetologist and religious scientist at the University of Bonn.

€ 1.000,-





141 | A THANGKA DEPICTING MAHASIDDHA VIRUPA
China (Tibet), 18th/19th century

Distemper on cloth, mounted. 49x68.5 cm (64x108 cm overall with mounting). The thangka depicts Virupa stopping the sun, which is entwined by a dragon and bears the face of a Buddha. With inscriptions at the back. With traces of age, partially damaged.

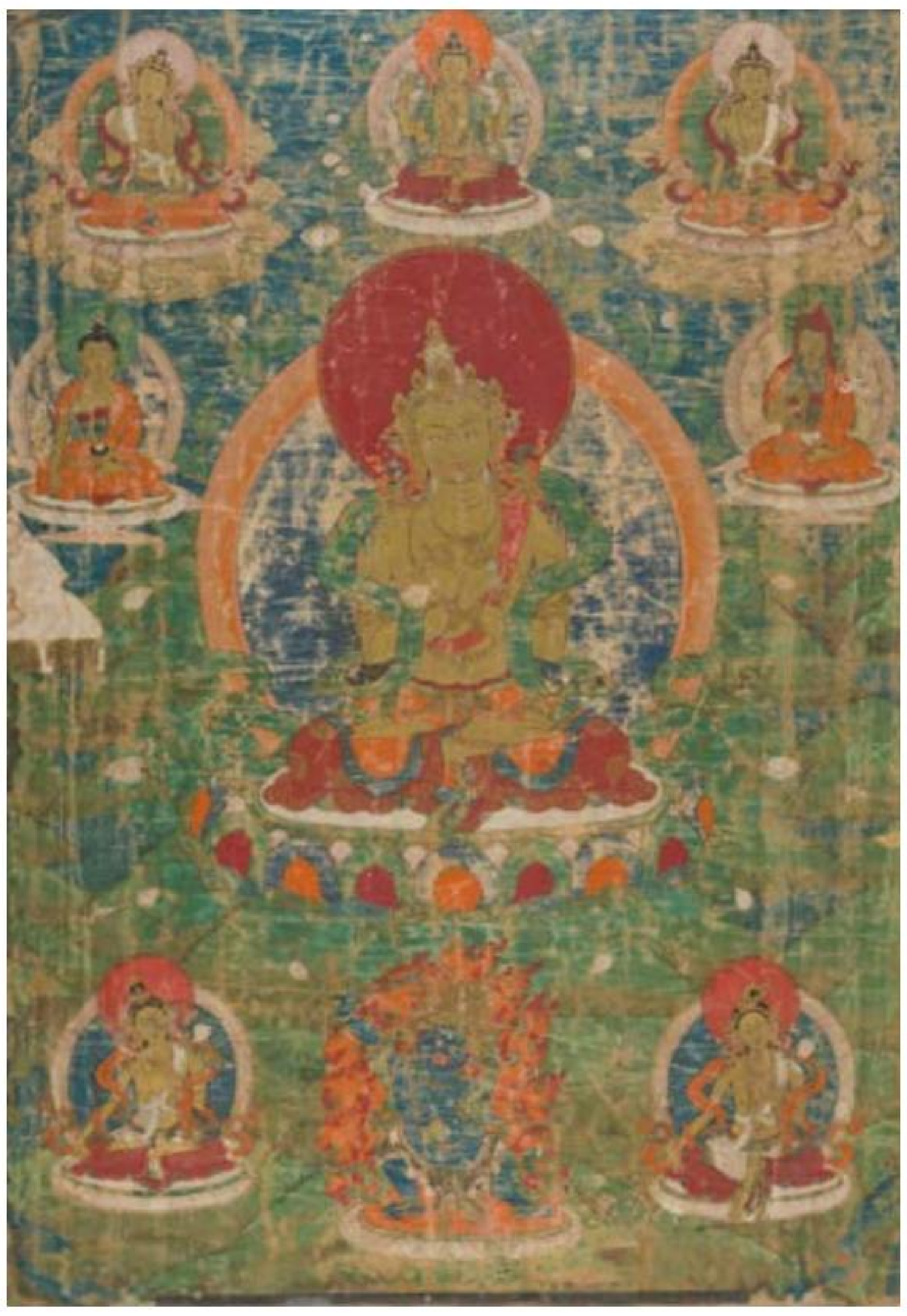
Provenance: From a private collection in Germany; acquired in Munich in March 1986. A copy of the original invoice is available.

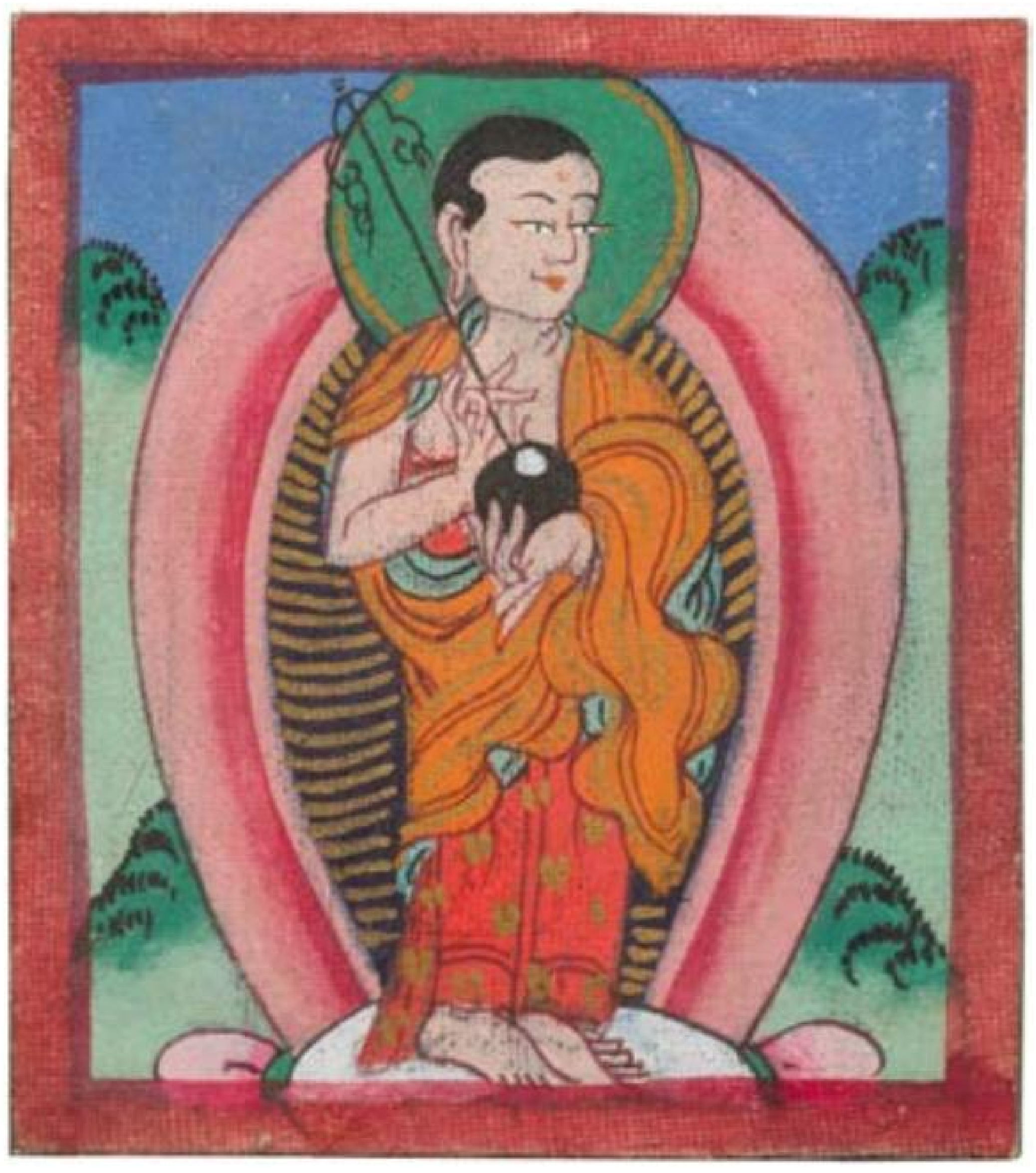
€ 1.400,-

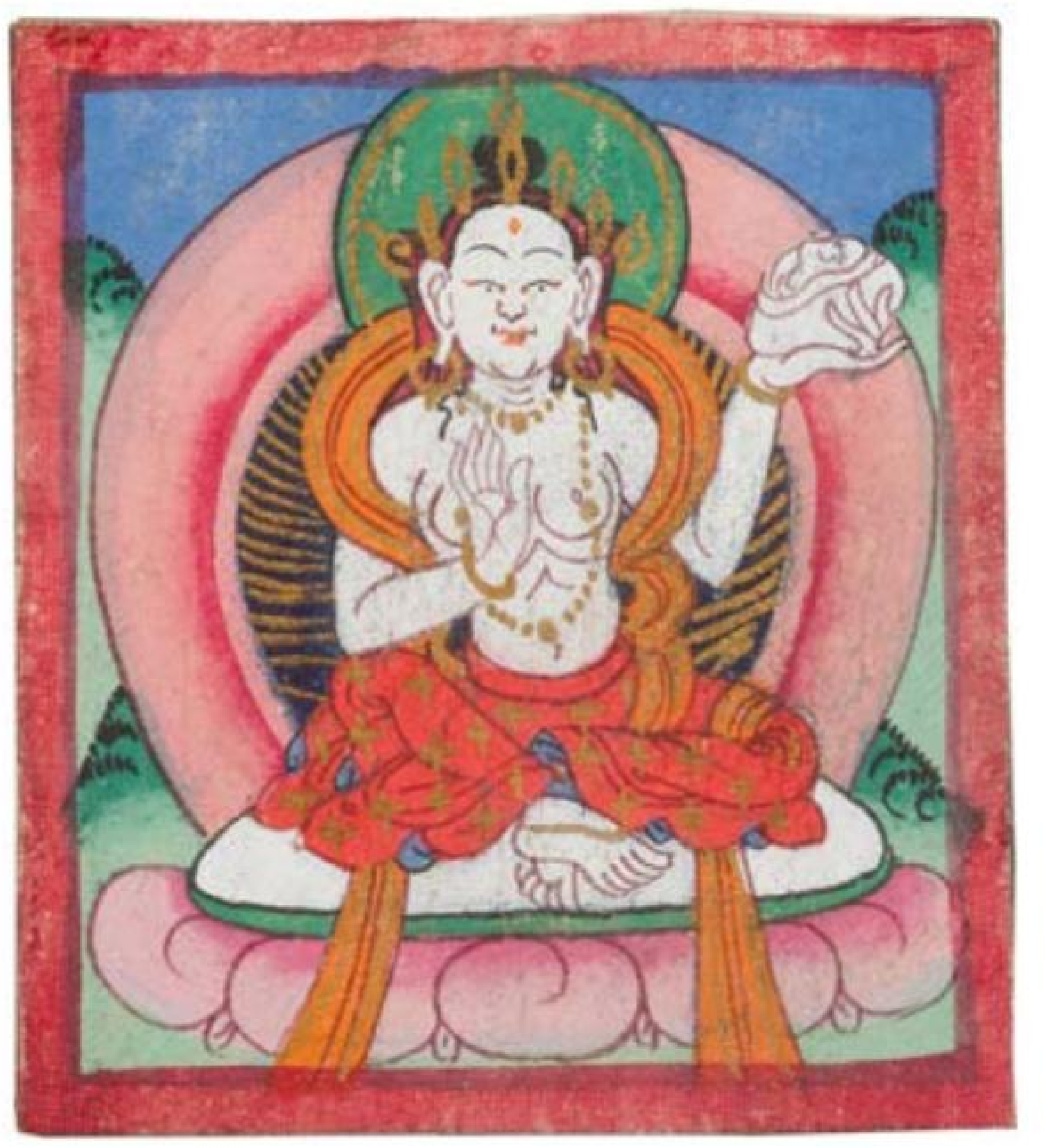
142 | A THANGKA DEPICTING VAJRADHARA
Tibet, 18th/19th century

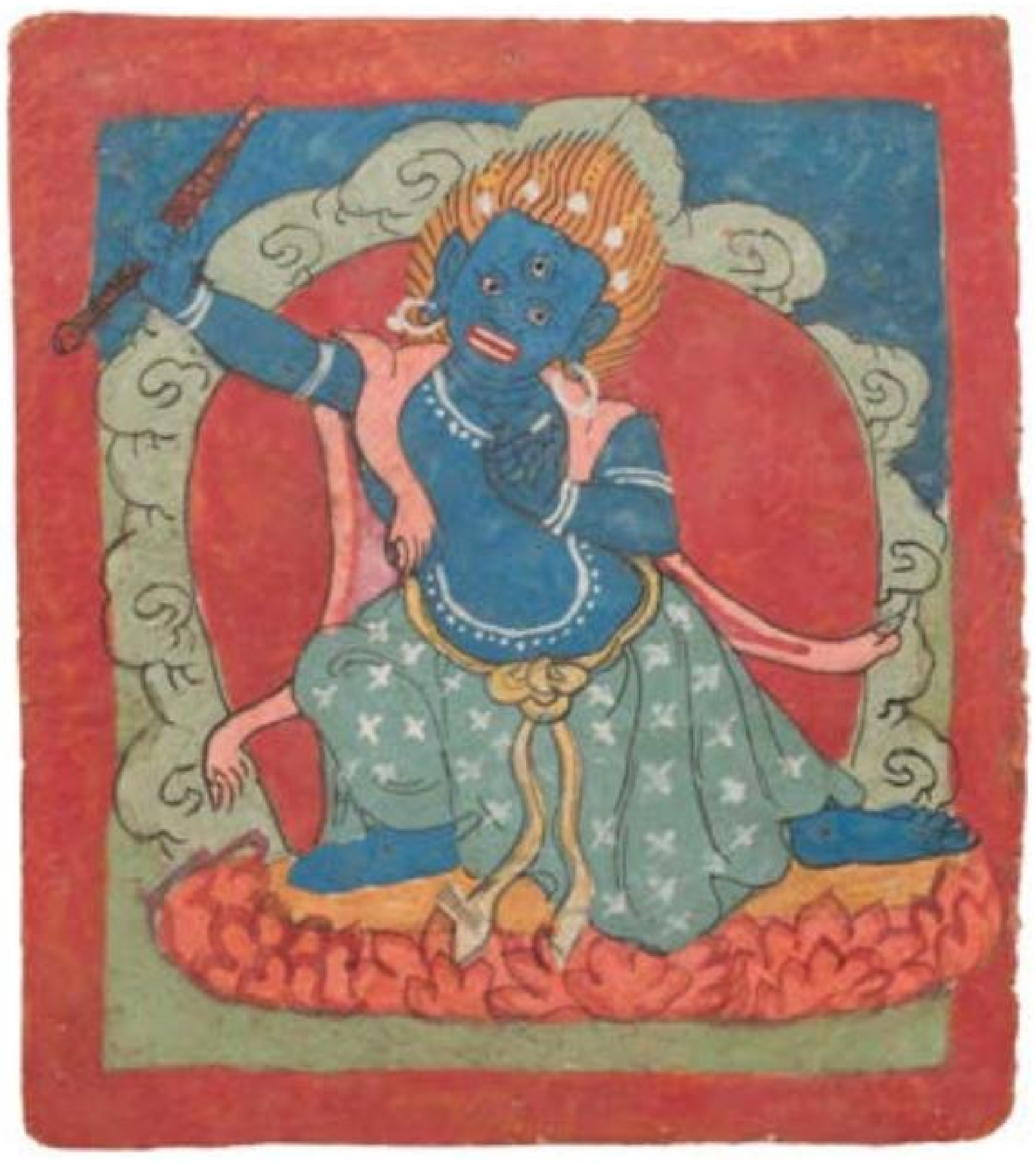
Distemper on cloth, framed and under glass. 108.5 x 61.5 cm. The Vajradhara is seated on a lotus throne, holding a crossed vajra in the right hand at chest level and a ghanta in the left hand. With traces of age, partially creased and loss of color.

€ 450,-









143 | A THANGKA DEPICTING VAJRADHARA
Tibet, 18th/19th century

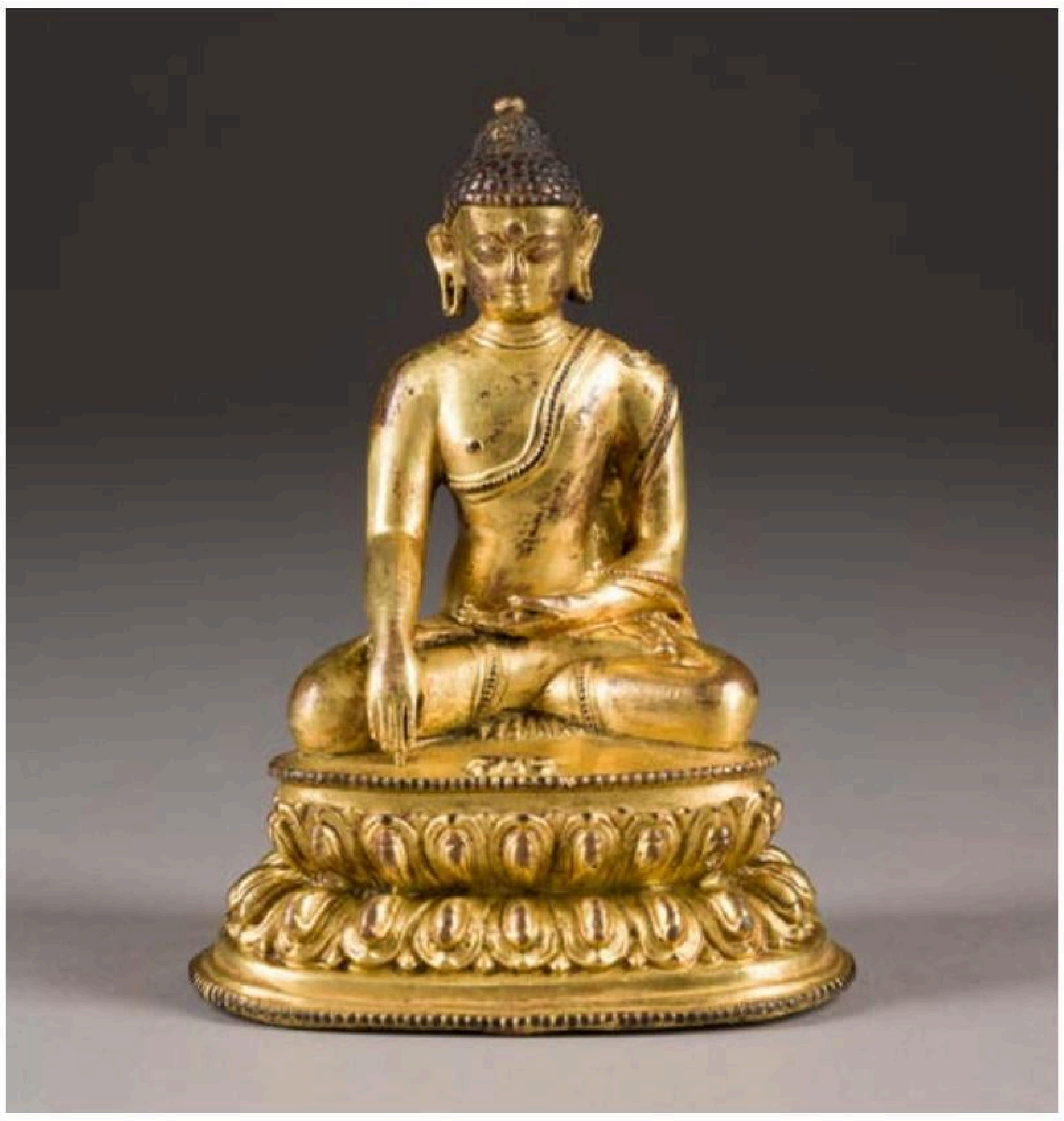
Distemper on cloth, framed and under glass. 78x56.5 cm (95x72 cm with frame). The Vajradhara is seated on a lotus throne, holding a vajra in both hands at chest level. With traces of age, partially stained, creased and loss of color.

€ 450,-

144 | A GROUP OF THREE TSAKLI
Tibet, 19th/20th century

Distemper on cloth and paper, framed and under glass. 14.8x12.5-21.2x19.2 cm. With traces of age.

€ 120,-

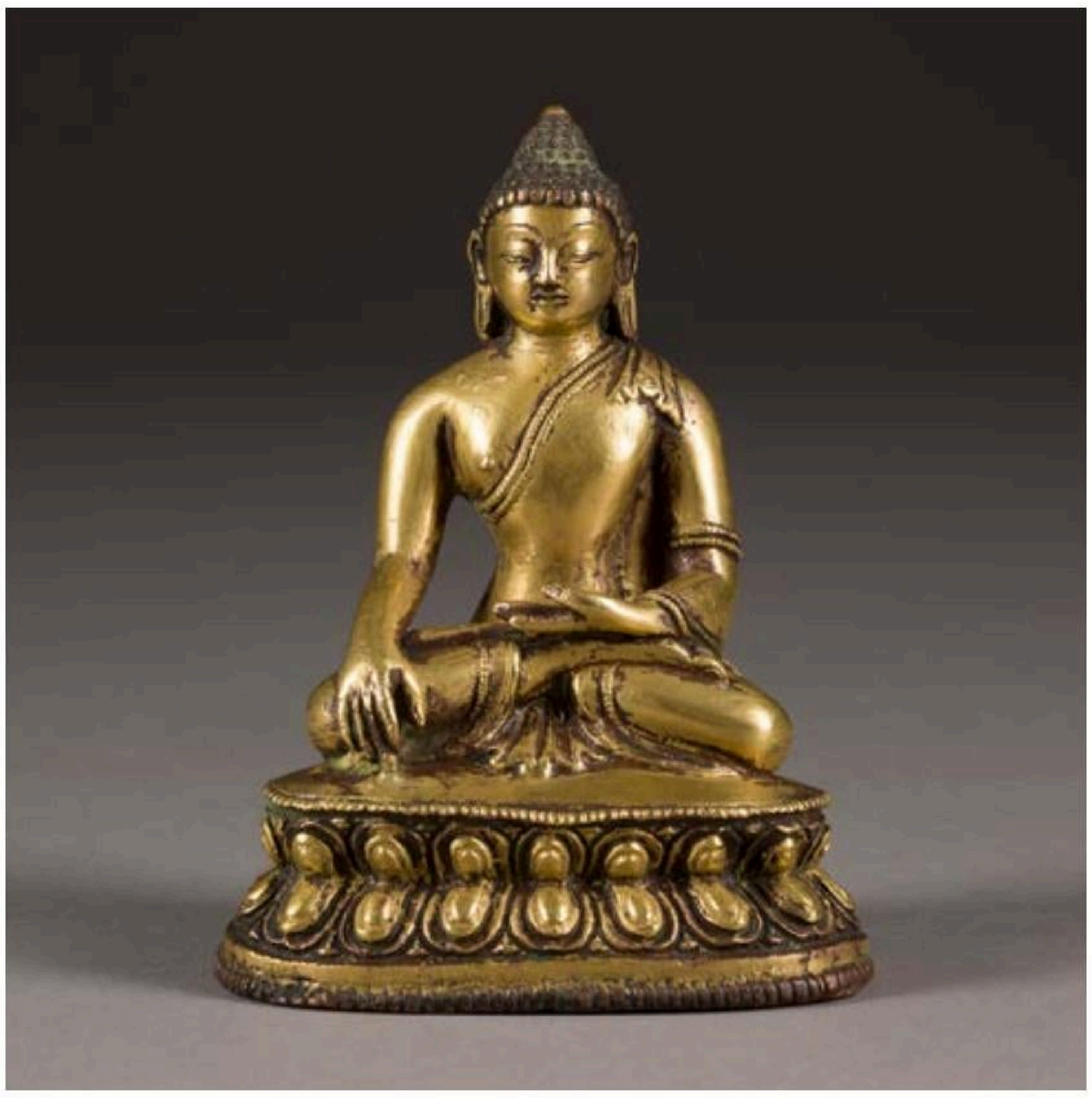


145 | A GILT BRONZE FIGURE OF AKSOBHYA

Tibet, probably 15th/16th century

Bronze. H. 12.9 cm. Aksobhya is seated in vajrasana on a lotus base, with his right hand in bhumisparsa mudra. A small vajra is placed on the pedestal in front, emphasizing the iconographic features of Aksobhya. Partially abraded.

€ 1.600,-

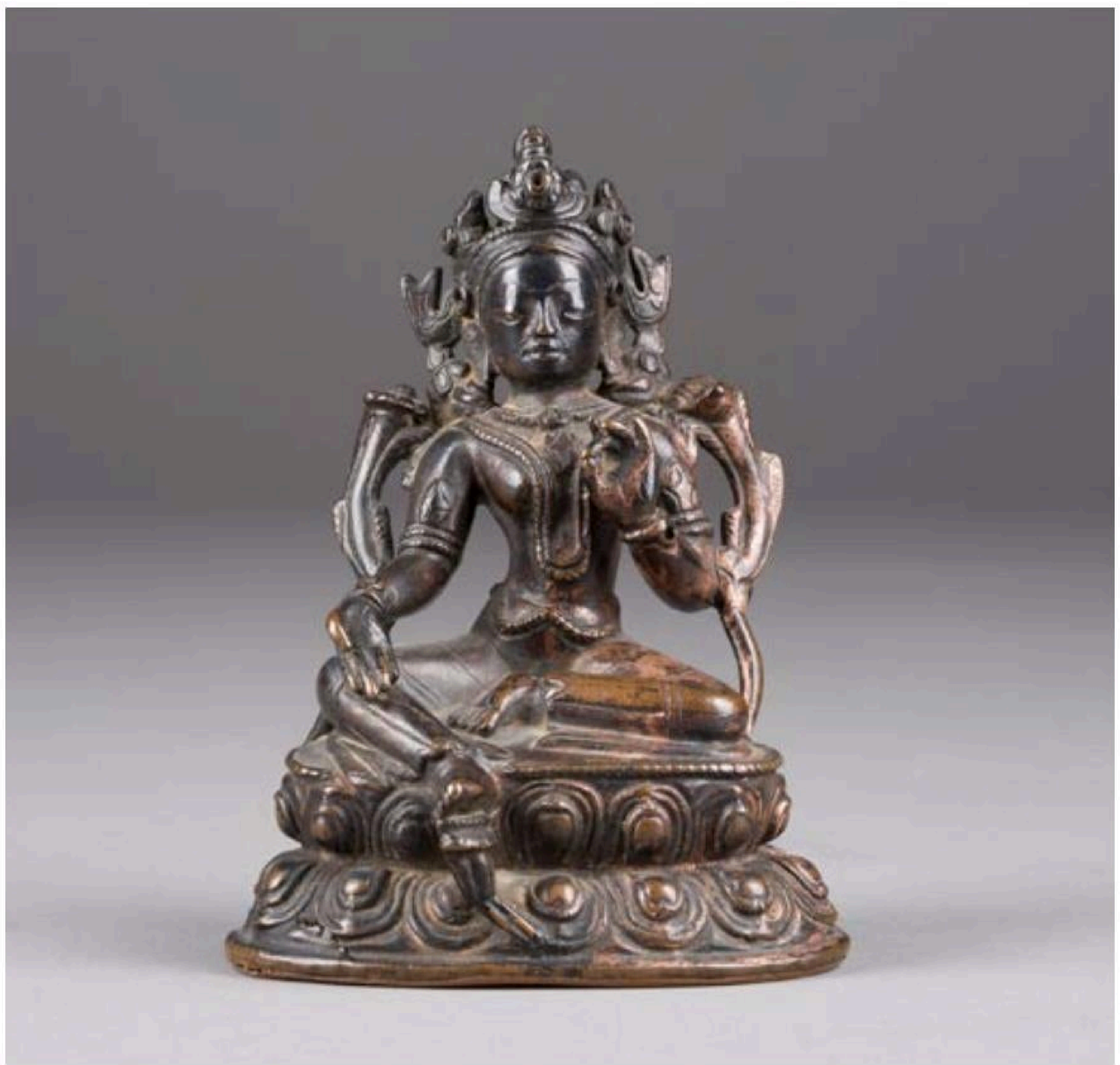


146 | A GILT BRONZE FIGURE OF BUDDHA SHAKYAMUNI

Tibet

Bronze. H. 10.1 cm. Shakyamuni is seated in vajrasana on a lotus base with right hand in bhumisparsa mudra. Partially abraded.

€ 1.300,-



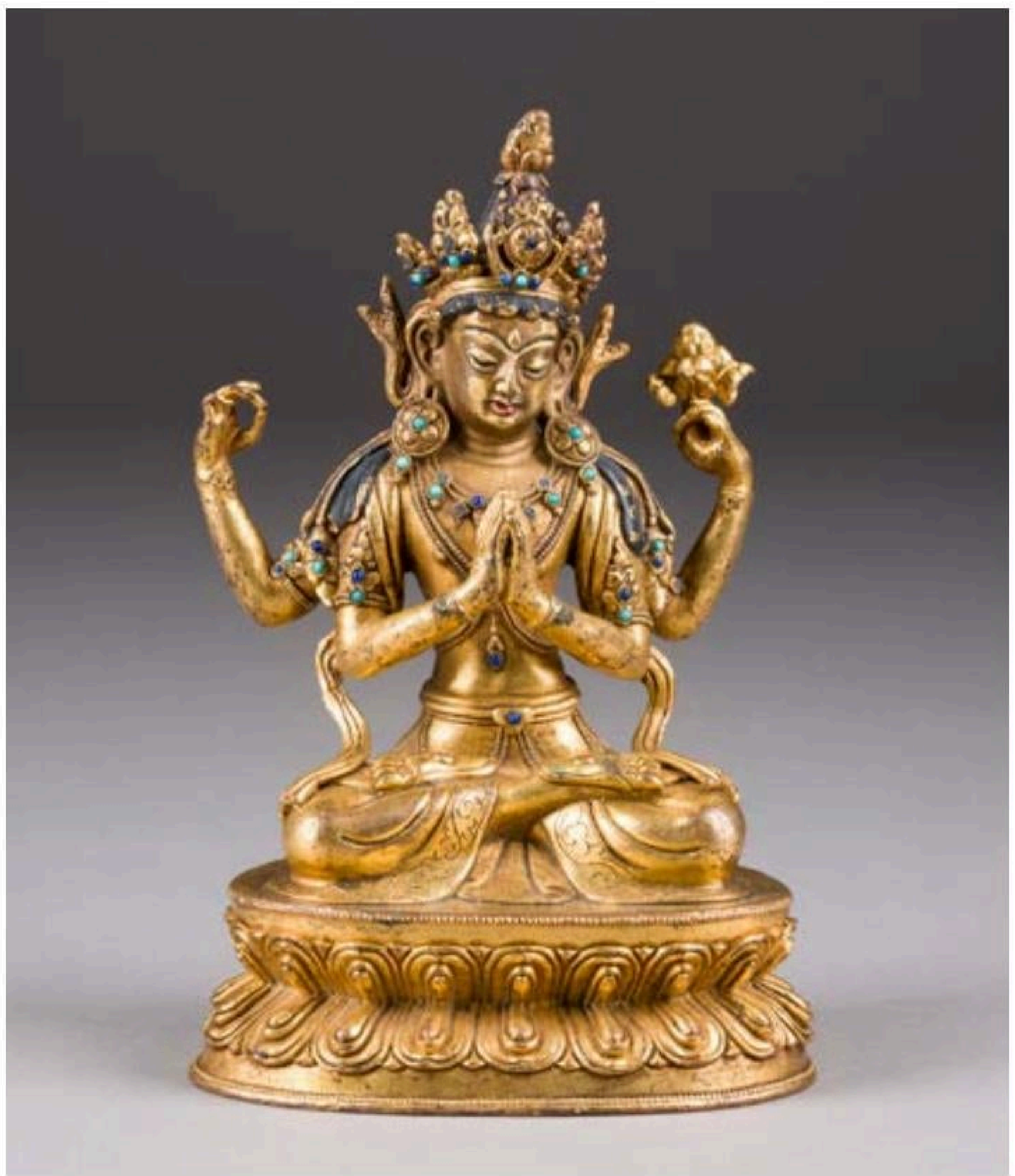
147 | A BRONZE FIGURE OF GREEN TARA

China, Ming Dynasty

Bronze. H. 10 cm. The crowned and richly adorned Green Tara is seated in lalitasana on a lotus throne, her right foot resting on a lotus flower, the right hand in varada mudra and the left hand in vitarka mudra. With traces of age, partially abraded.

Provenance: From an important private collection in Belgium.

€ 600,-

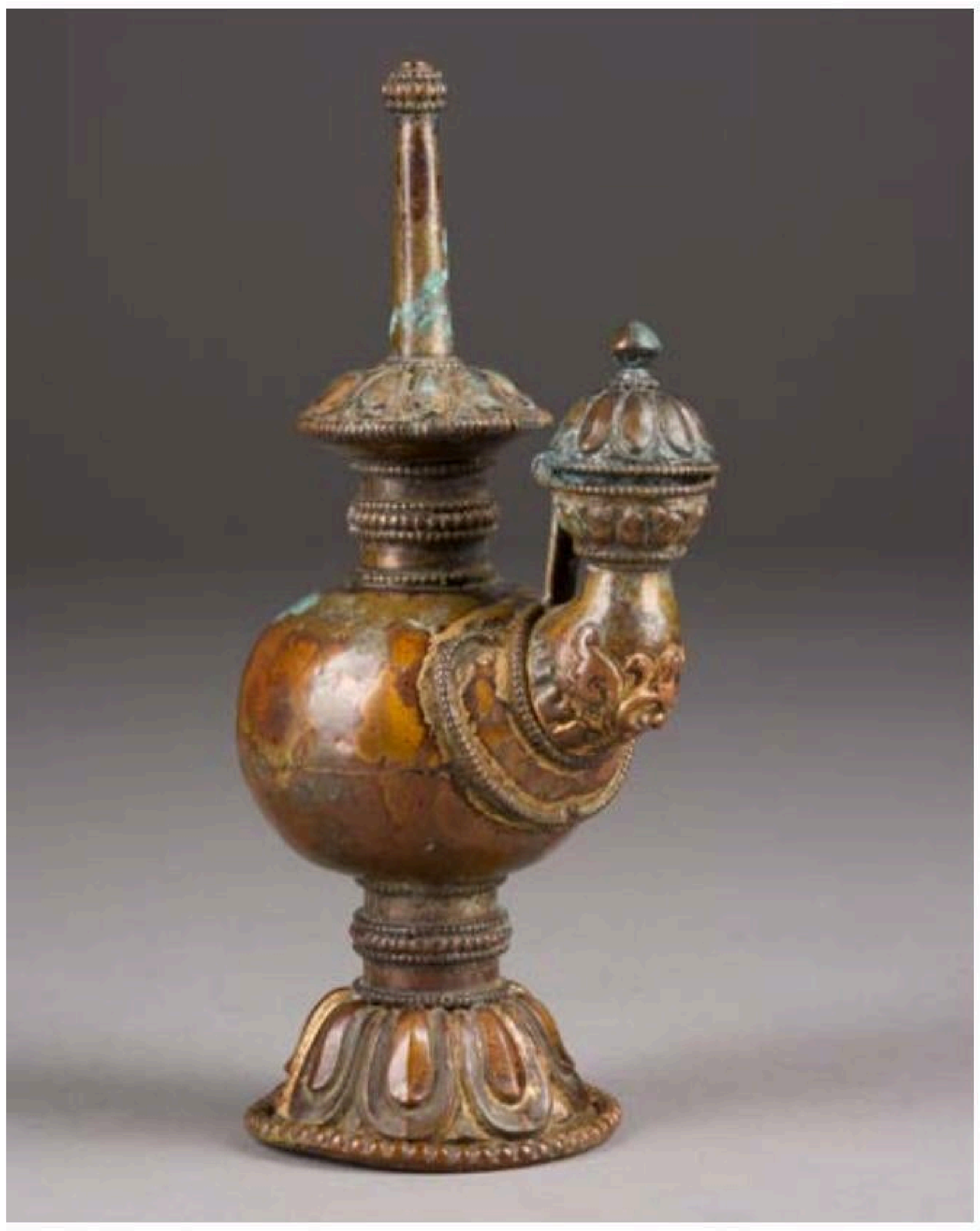


148 | A FINE GILT BRONZE FIGURE OF SHADAKSHARI LOKESHVARA

Tibet, Ming-Style

Bronze. H. 14.1 cm. The four-armed Shadakshari Lokeshvara is seated in dhyanasana on a lotus pedestal, the principal hands held in anjali mudra, the upper-left hand holding a lotus bud. Richly adorned with beaded jewelry and wearing a billowing scarf, his serene face displays heavy-lidded, downcast eyes, an otherworldly expression. The hair is arranged in a tall chignon behind a five-leaf crown. With traces of age, partially abraded.

€ 2.000,-



149 | A PARCEL GILT-COPPER ALLOY KUNDIKA

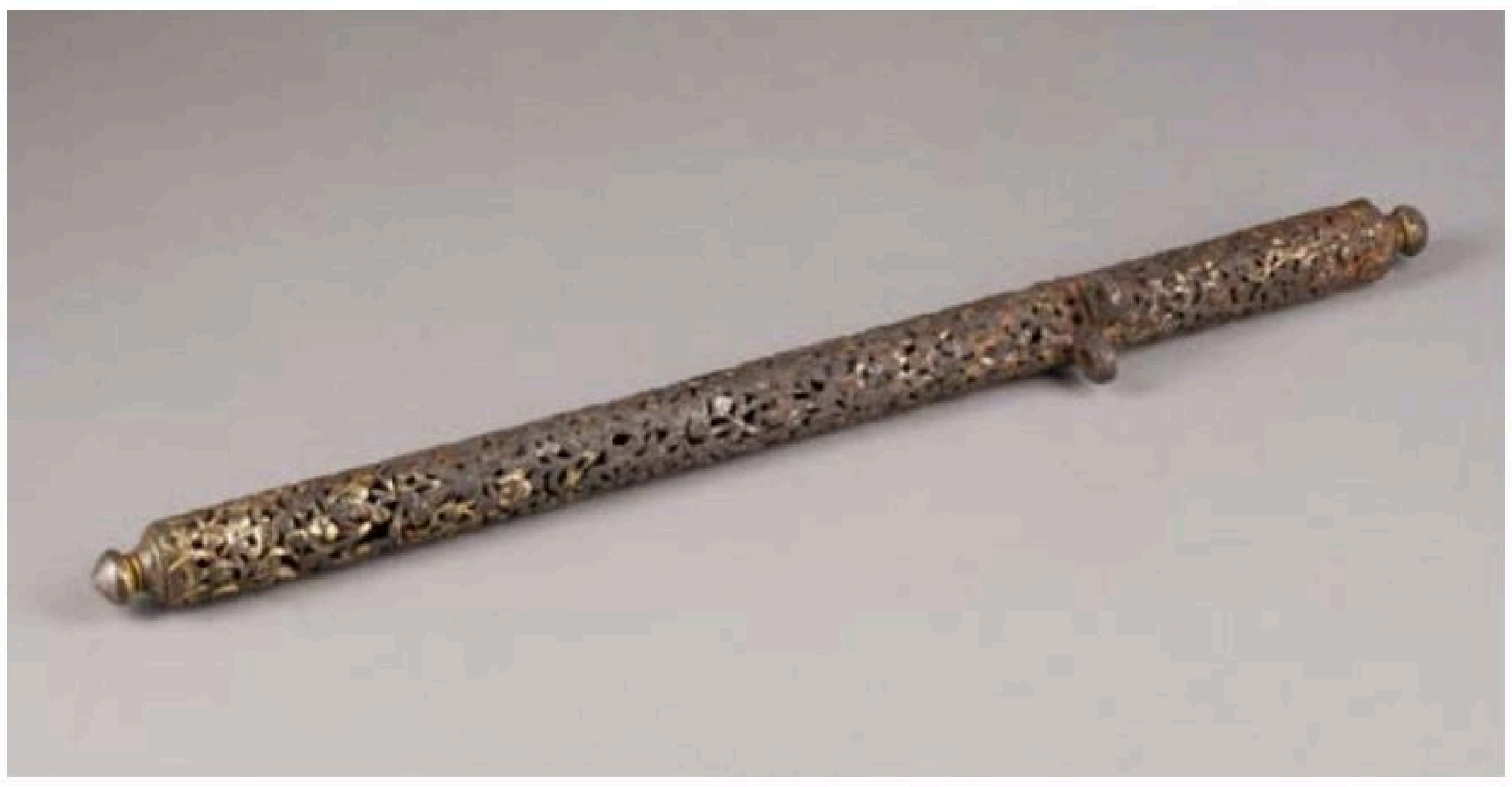
Tibet, probably 16th century

Copper alloy. H. 18.5 cm. The kundika is a religious water vessel, connoting purity, with ancient roots tracing back to the earliest Hindu and Buddhist traditions of India. The proportions and crisp casting of its slender, pointed lotus petals are consistent with Tibetan bronze sculptures of the 15th and 16th centuries. With traces of age, use, and gilding, partially abraded with traces of patination, and slightly damaged.

Literature: Compare with a related example of similar scale and composition: Lot 259 from Bonhams, The Triay Collection of Himalayan Art Online, sold 10-16 December 2022.

Provenance: From a private collection in North Rhine-Westphalia.

€ 500,-



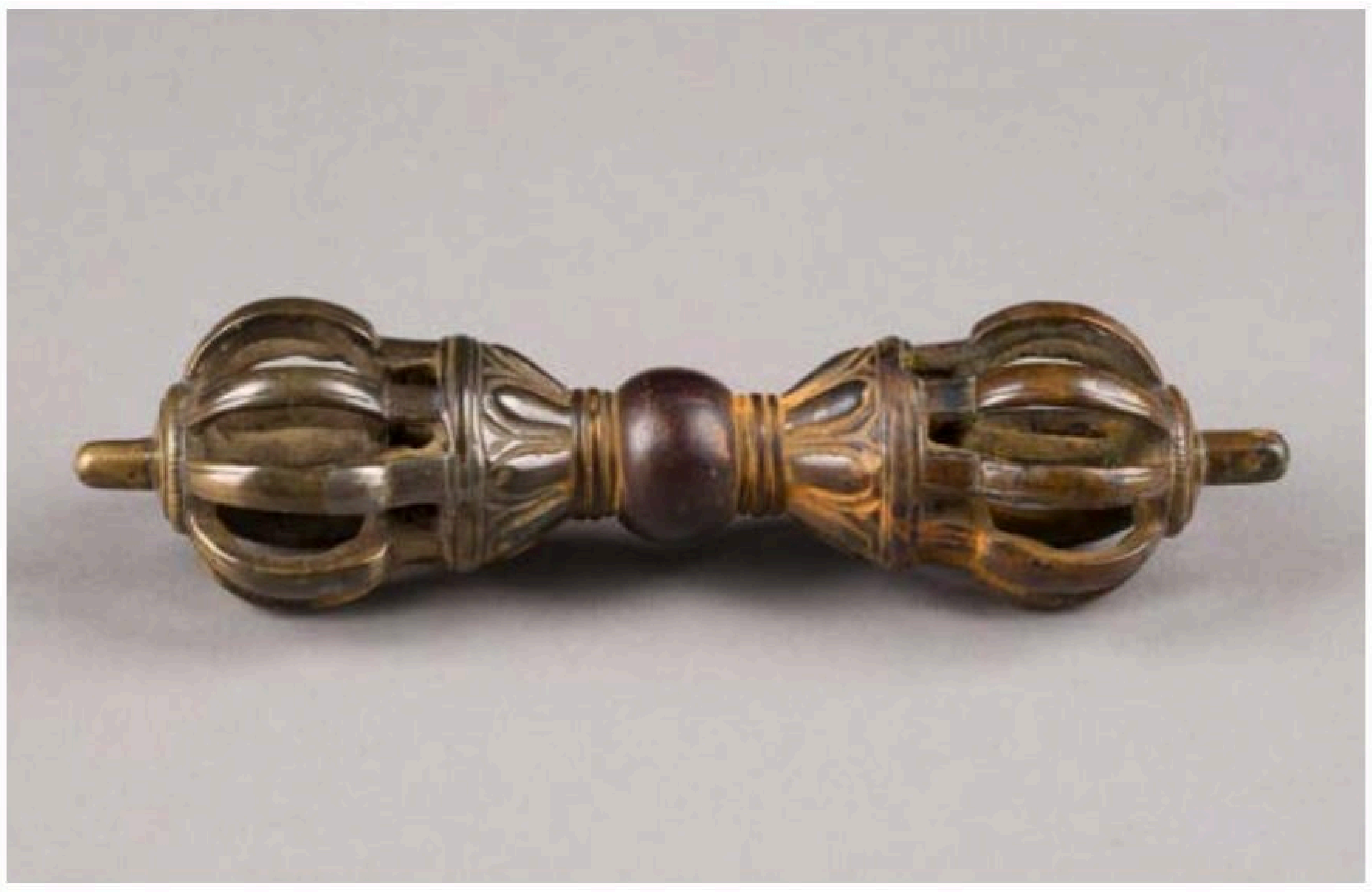
150 | A RETICULATED IRON PEN CASE

Tibet, 18th century or earlier

Metal. L. 38.5 cm. The pen case is decorated with openwork scrolling patterns, the ends in the form of lotus buds. With traces of age and gilding, partially damaged, with signs of rust.

Provenance: From a private collection in North Rhine-Westphalia.

€ 280,-



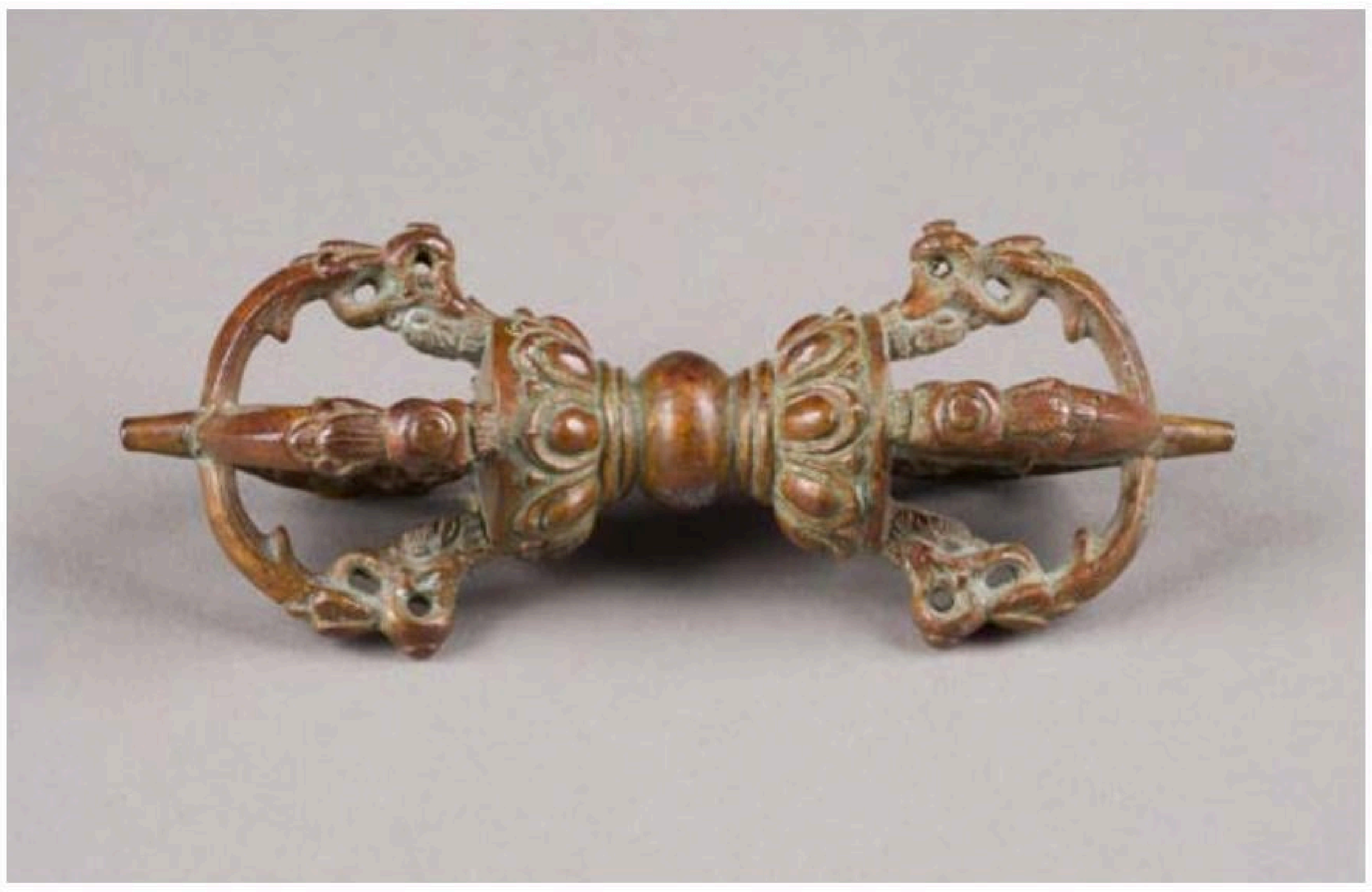
151 | A PARCEL GILT BRONZE VAJRA

Tibet

Bronze. L. 13 cm. The rounded, eight-pronged vajra with a central knob flanked by lappet bands. With traces of age, use, and gilding, partially abraded with traces of patination.

Provenance: From a private collection in North Rhine-Westphalia.

€ 180,-



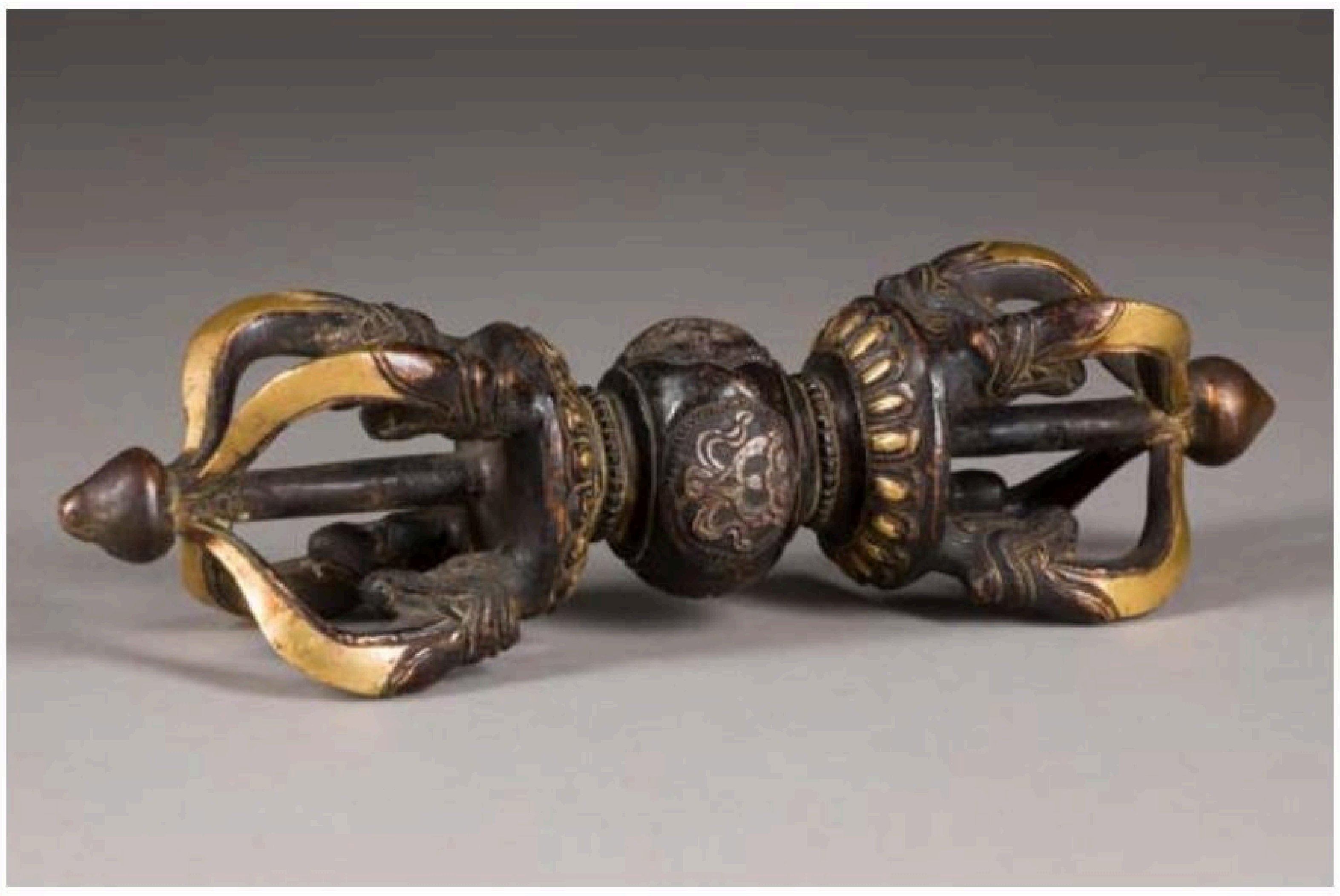
152 | A PARCEL GILT-COPPER ALLOY VAJRA

Tibet

Copper alloy. L. 11 cm. The central flattened globular knop flanked by lotus petals, the edges extending to four pronged ends with clearly cast makara heads. With traces of age, use, and gilding, partially abraded with traces of patination.

Provenance: From a private collection in North Rhine-Westphalia.

€ 180,-

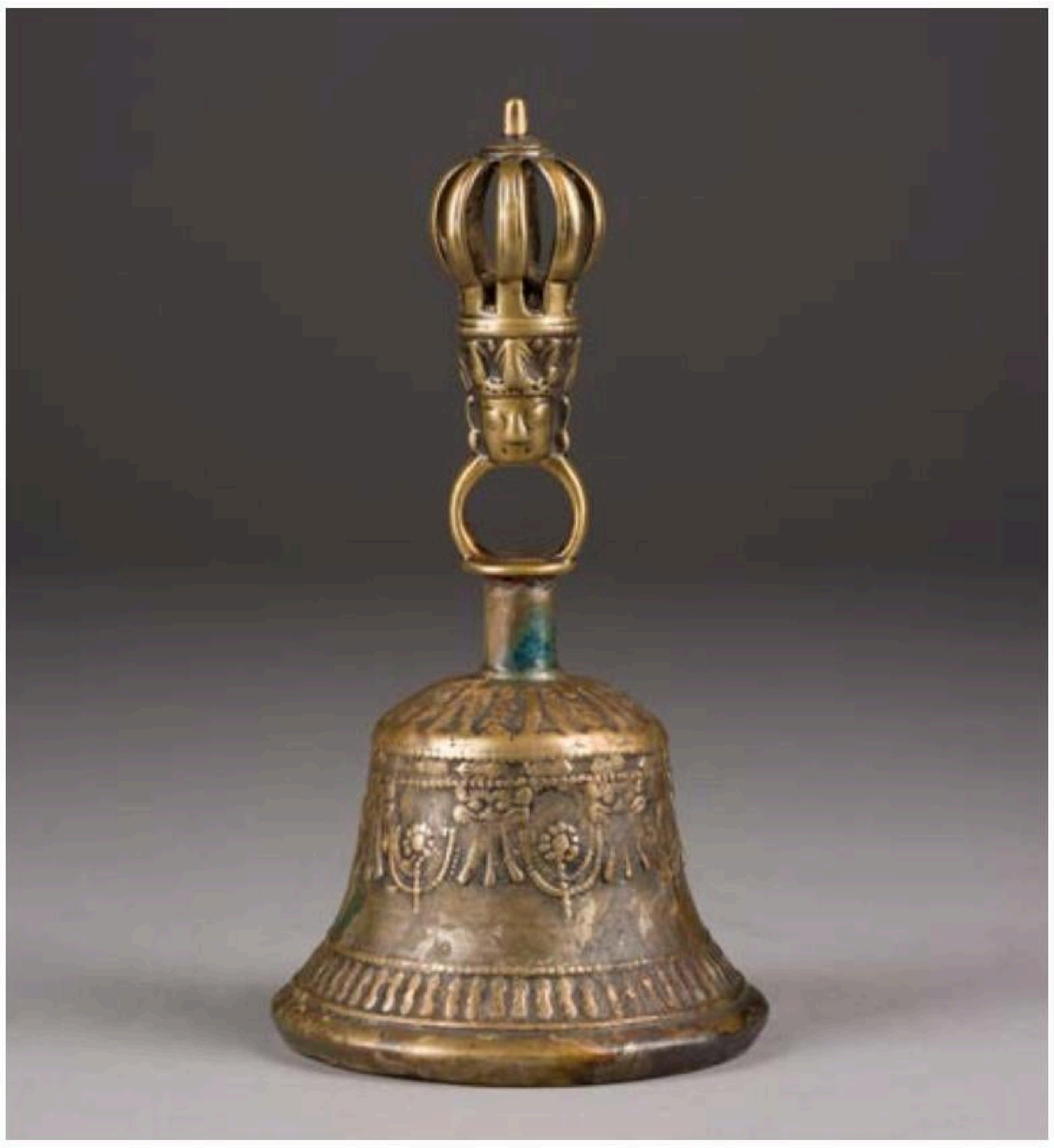


153 | A LARGE PARCEL-GILT BRONZE VAJRA

China (Tibet), 18th/19th century

Bronze. L. 20.5 cm. The vajra with a compressed globular central grip, decorated with four of the Eight Auspicious Symbols and flanked by lotus petals. With traces of age and gilding, partially abraded and slightly damaged.

€ 450,-



154 | A BRONZE RITUAL BELL (GHANTA)

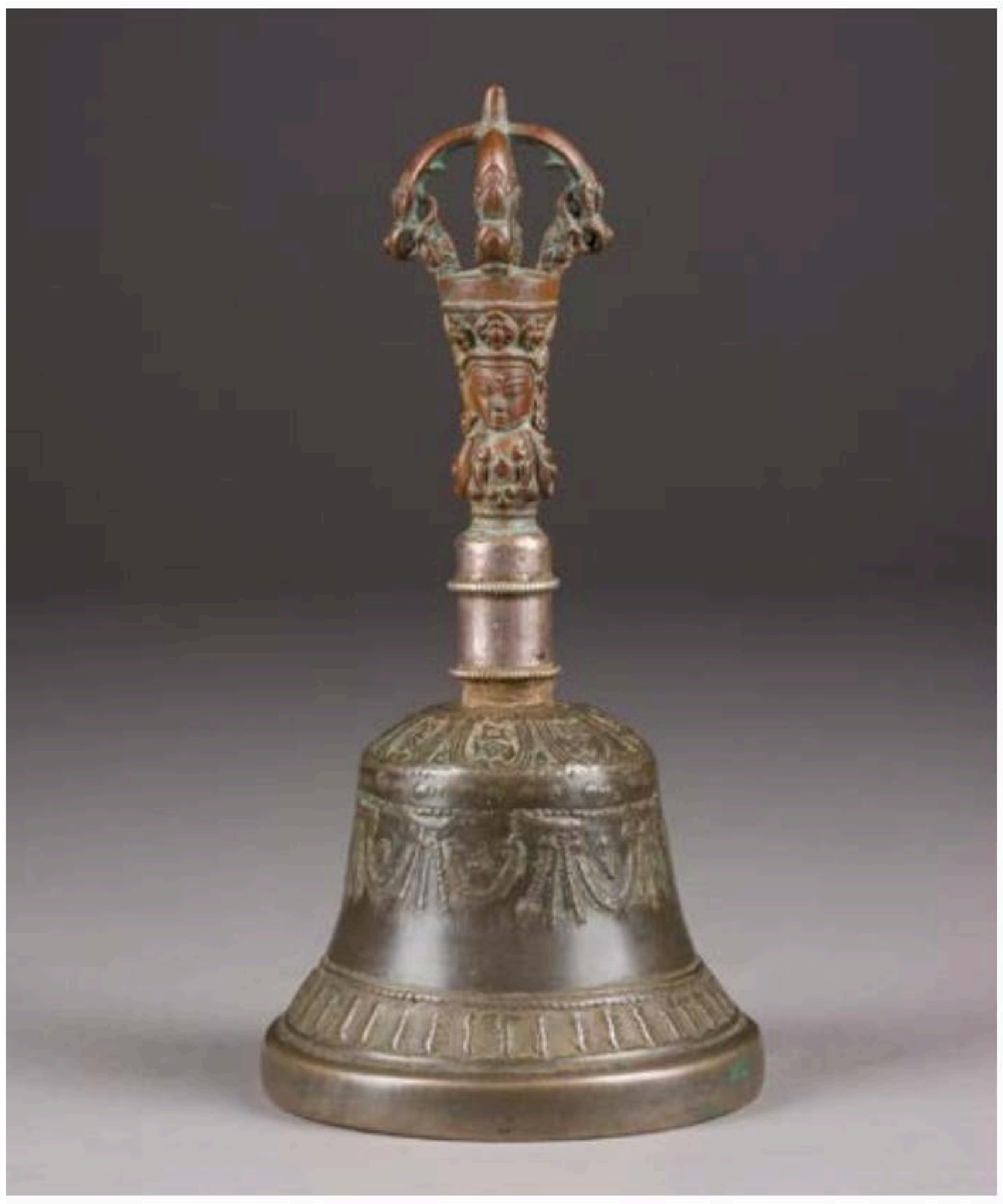
Tibet

Bronze. H. 18.5 cm. The body is decorated in relief with eight seed syllables, vajra bands, and Kirtimukha garlands. The handle is formed as the head of Prajnaparamita, the embodiment of perfected wisdom. With traces of age and use, partially abraded and minimally damaged.

Literature: Compare with a related example of similar scale and composition: Lot 127 from Koller, Asiatica: Himalaya, China, sold 26 November 2024.

Provenance: From a private collection in North Rhine-Westphalia.

€ 260,-



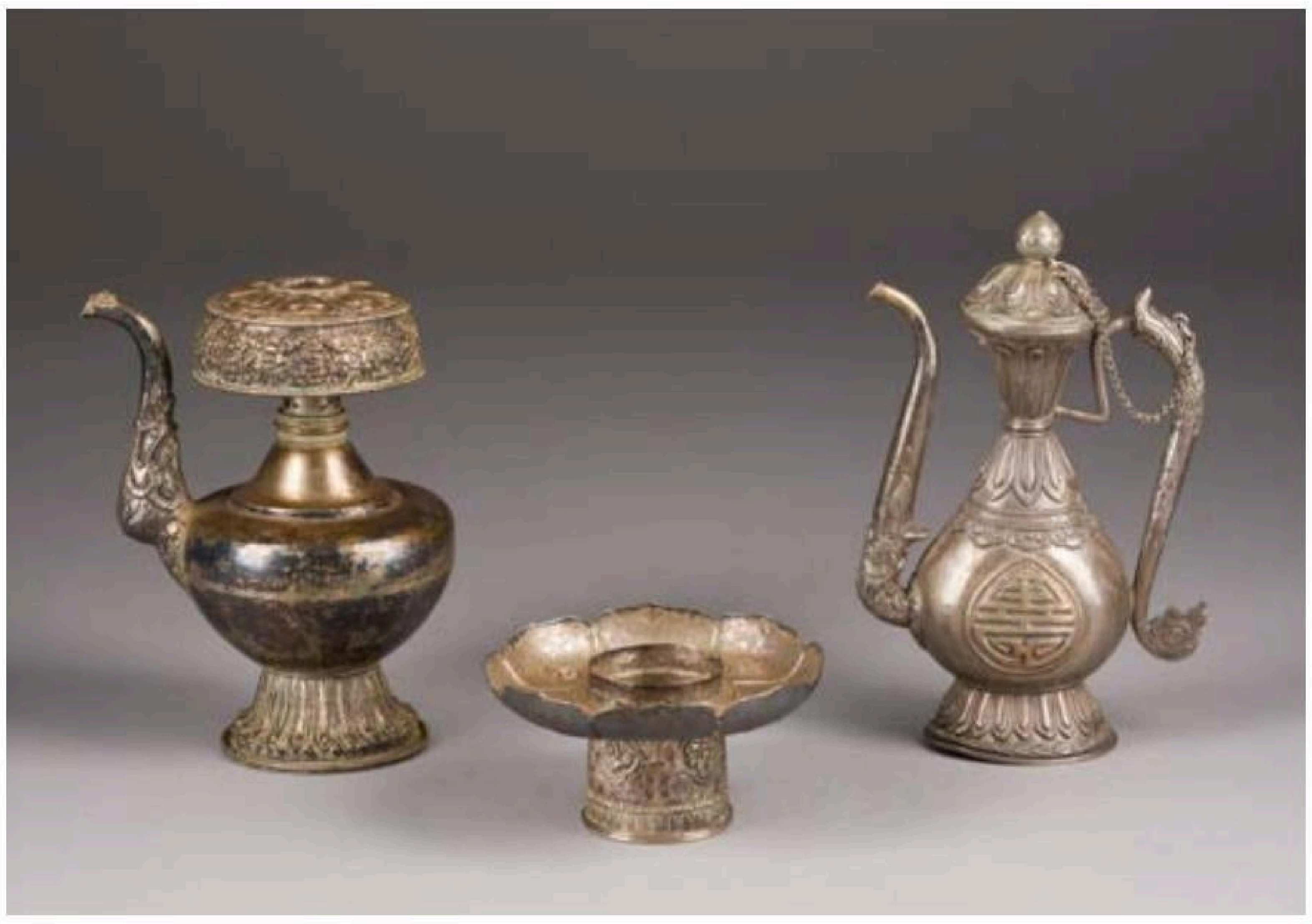
155 | A COPPER-ALLOY RITUAL BELL (GHANTA)

Tibet

Copper alloy. H. 19 cm. The body is decorated in relief with eight seed syllables, vajra bands, and Kirtimukha garlands. The handle is formed as the head of Prajnaparamita, the embodiment of perfected wisdom. With traces of age and use, partially abraded, with the clapper missing.

Provenance: From a private collection in North Rhine-Westphalia.

€ 260,-



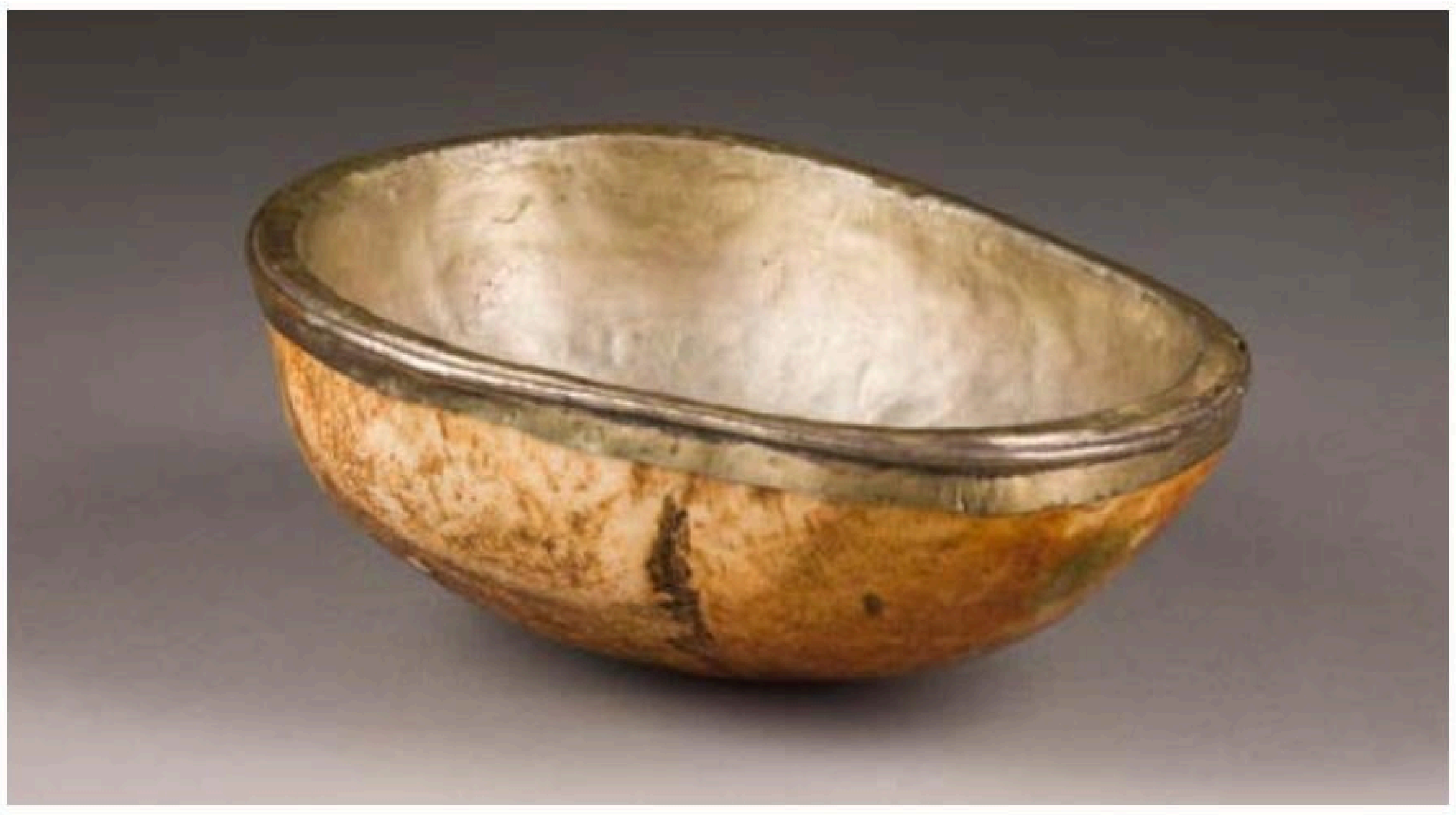
156 | THREE TIBETAN RITUAL OBJECTS

Tibet, 19th century

Silver/metal. H. 6.5-20.5 cm. Including a candle holder decorated with Bajixiang motifs, a bumpa with a lotus-leaf garland base and a cover bearing Bajixiang motifs, and an ewer with a lotus-leaf garland base and cover, the body decorated on both sides with the character „Shou“. With traces of age and use, partially abraded.

Provenance: From a private collection in North Rhine-Westphalia.

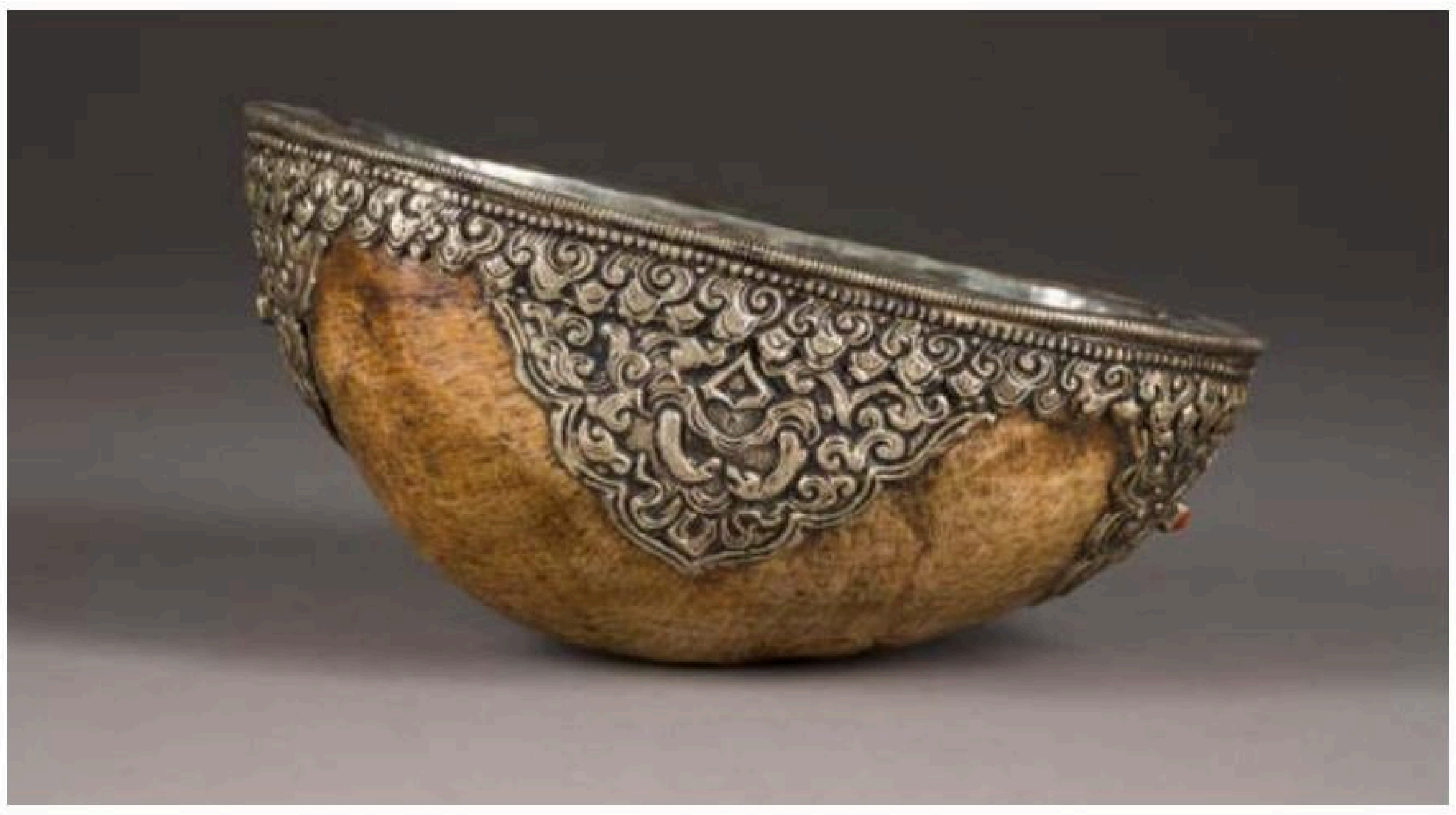
€ 360,-



157 | A KAPALA BOWL
Tibet/Nepal, 19th/20th century

Bone/metal. The kapala bowl is mounted in metal. With traces of use and age, partially abraded.

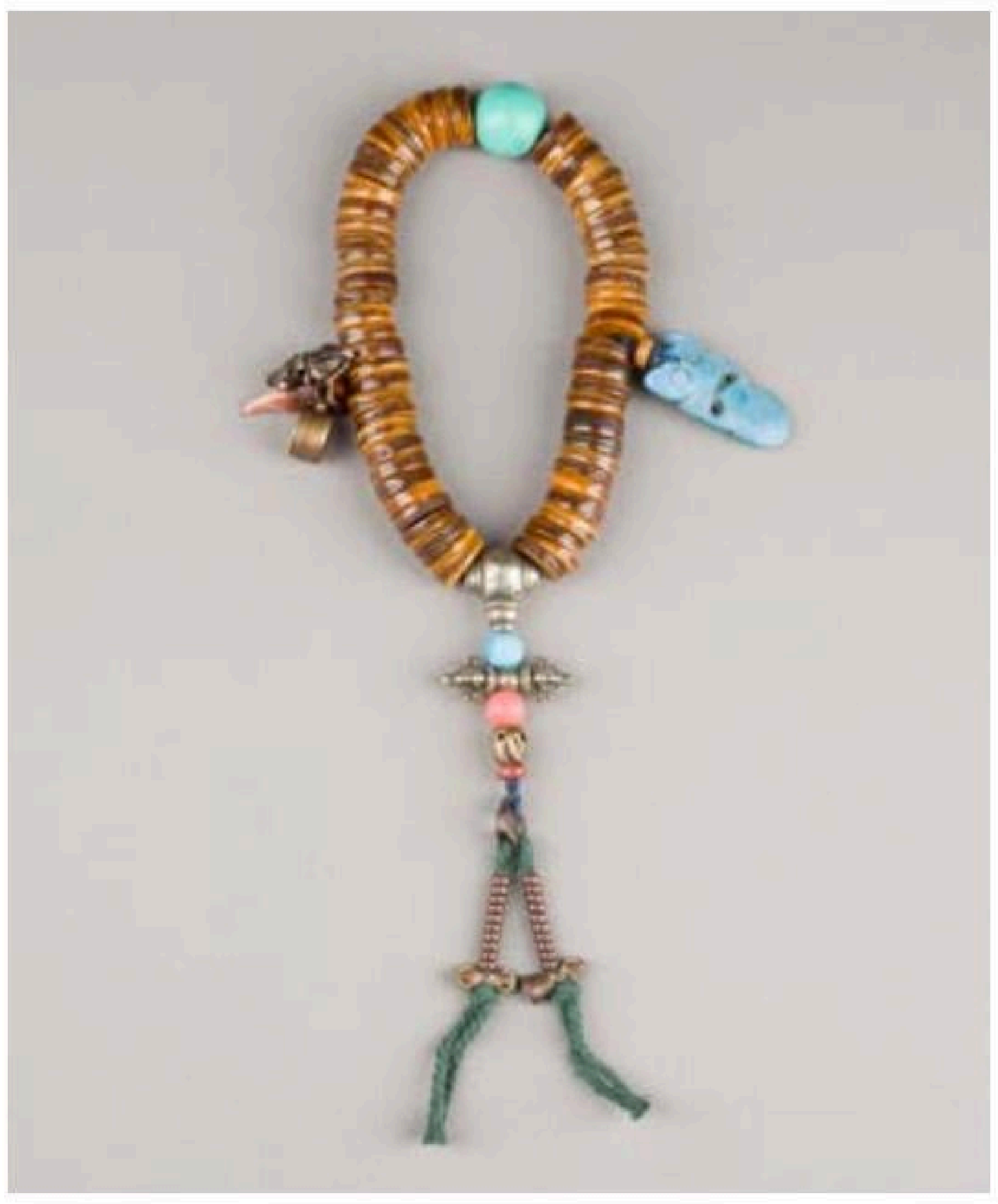
€ 280,-



158 | A KAPALA BOWL
China(Tibet)/Nepal, 19th/20th century

Bone/metal. L. 18.7 cm. With traces of use, partially abraded, interior with minor damage.

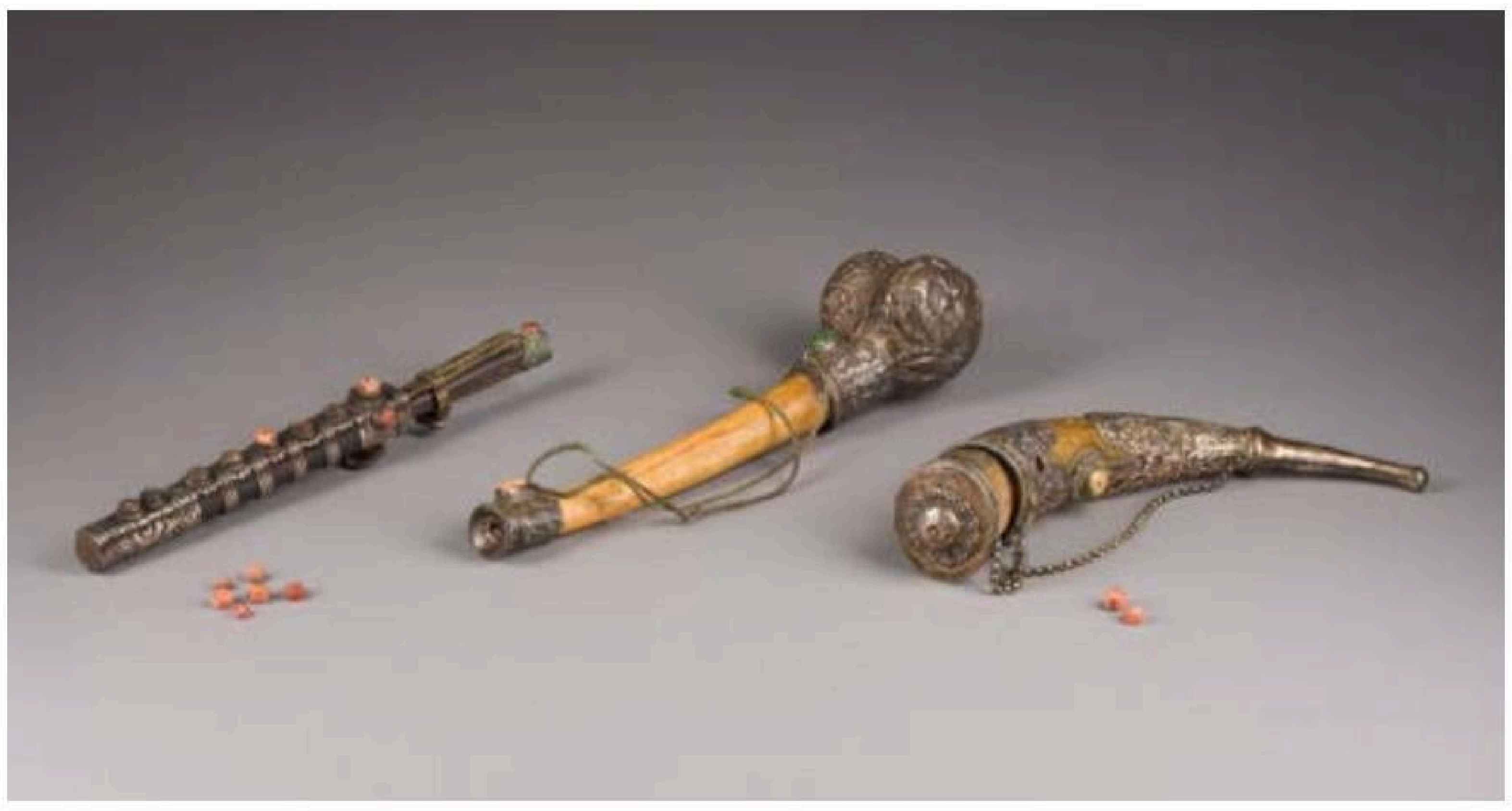
€ 200,-



159 | A BUDDHIST PRAYER BEAD KAPALA-BRACELET
China, 20th century

Bone/metal/turquoise etc.. L. ca. 26 cm. With traces of use.

€ 500,-

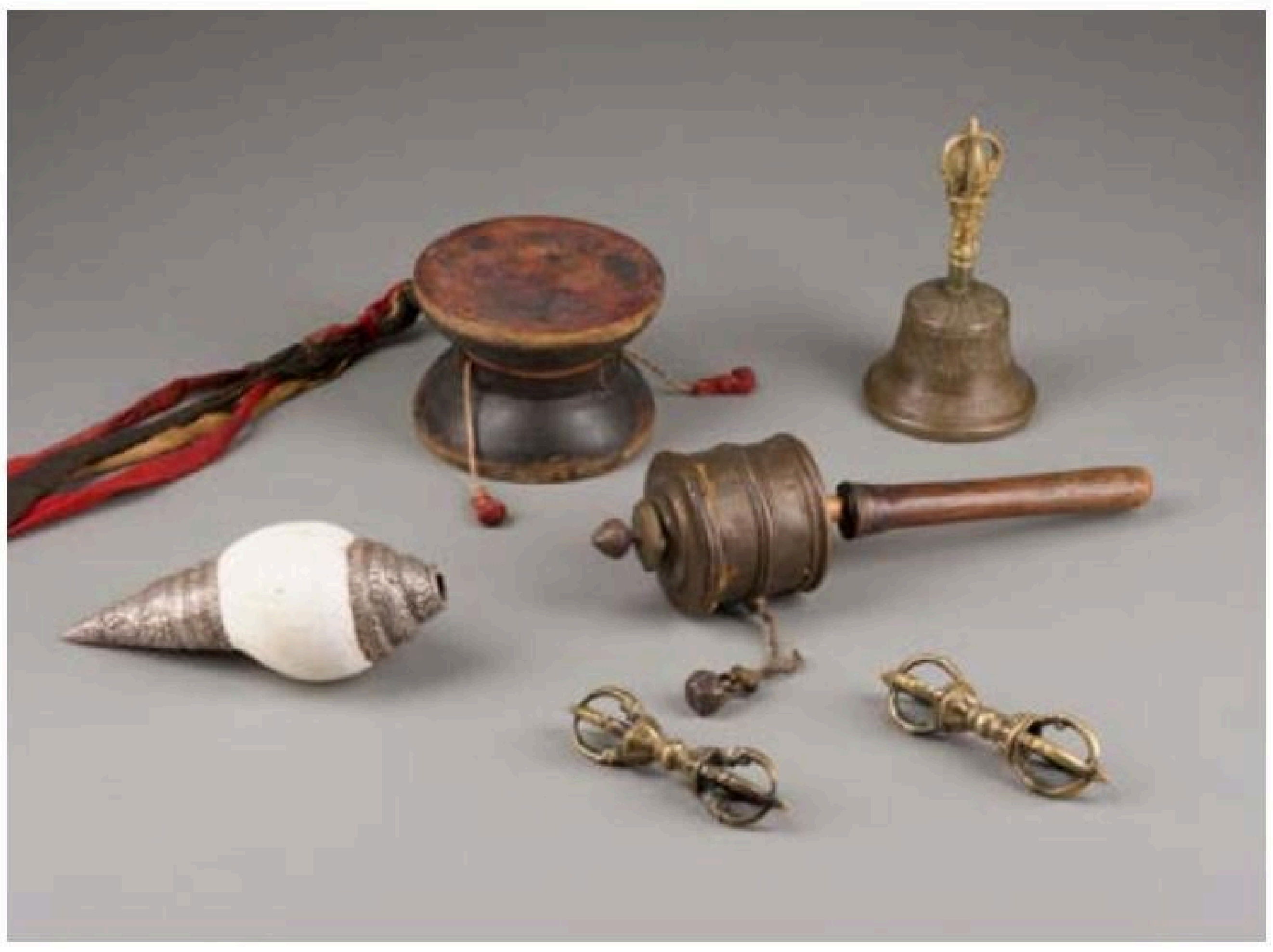


160 | THREE TIBETAN RITUAL OBJECTS
Tibet, 19th century

Silver/bone/horn/coral etc.. L. ca. 30-32.5 cm. Including a kangling, a powder horn, and a travel set. With traces of age and use, partially damaged, with some coral missing.

Provenance: From a private collection in North Rhine-Westphalia.

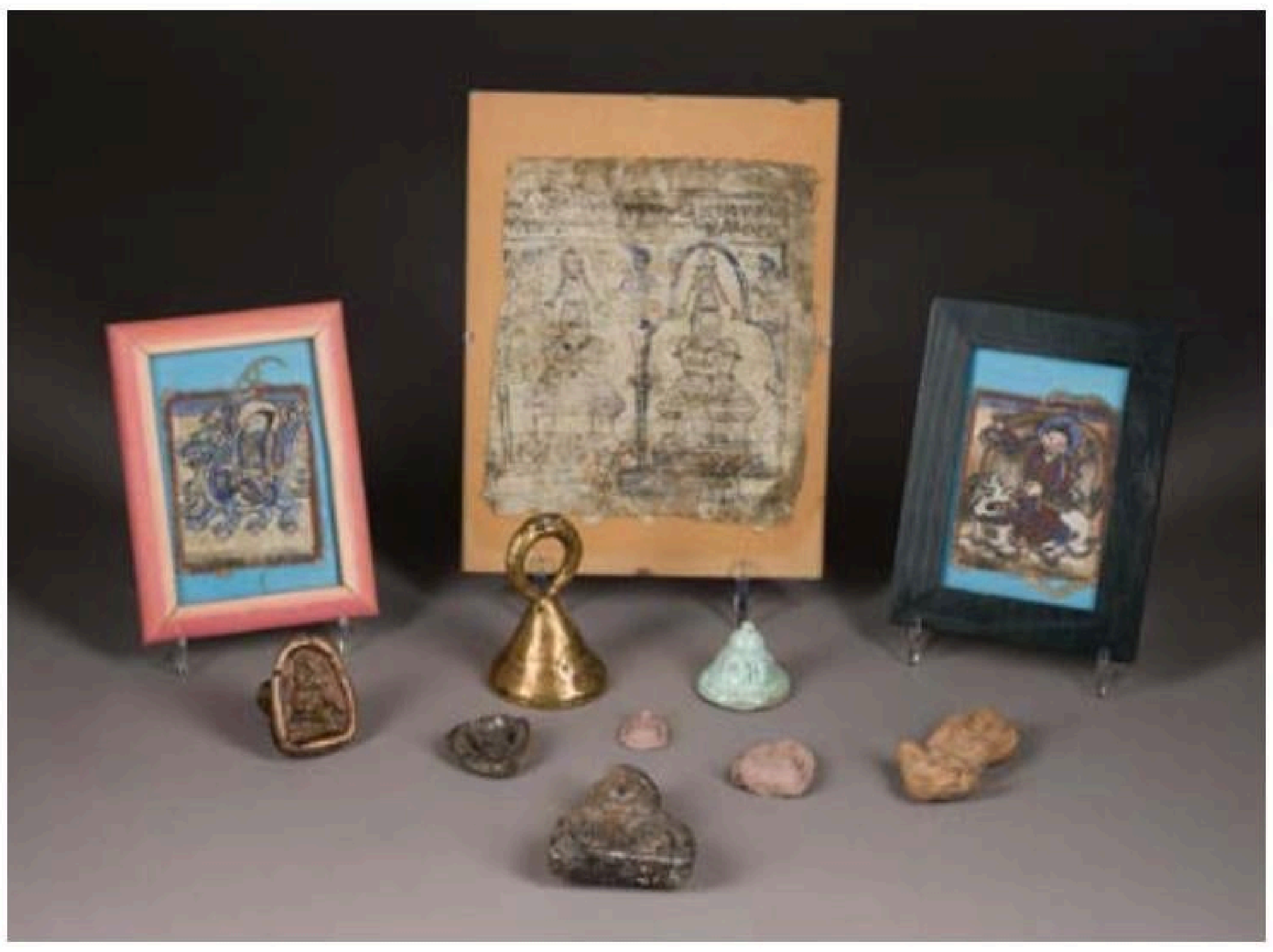
€ 200,-



161 | A GROUP OF SIX TIBETAN RITUAL OBJECTS
Tibet, 19th/20th century

Wood/Bronze/Shell, etc.. H. 9-30.5 cm. Including a wooden ritual drum (damaru), two vajras, a ghanta, a conch shell (shankha) horn, and a mani khorlo (prayer wheel). With traces of use and age, partially abraded and damaged.

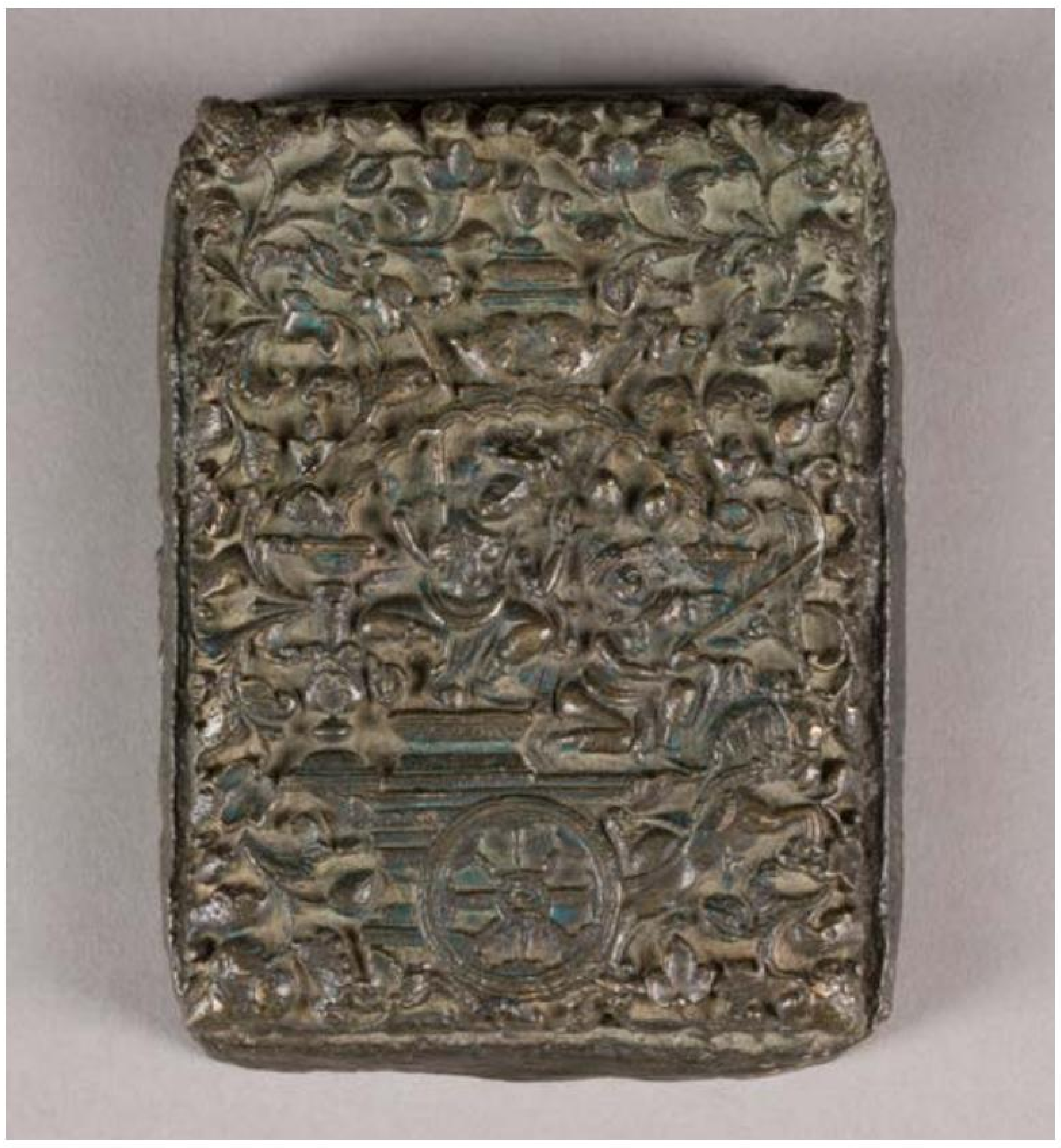
€ 390,-



162 | A GROUP OF TEN TIBETAN RITUAL OBJECTS
Tibet, 19th/20th century

Terracotta/Bronze/Textile, etc.. H. 2.7-9 cm (tsatsa and mould); 15.5 × 11 × 7 - 24 × 18 cm (tsakli). Including five tsatsas, two tsatsa moulds, and three tsaklis. With traces of use and age, partially abraded and damaged.

€ 390,-

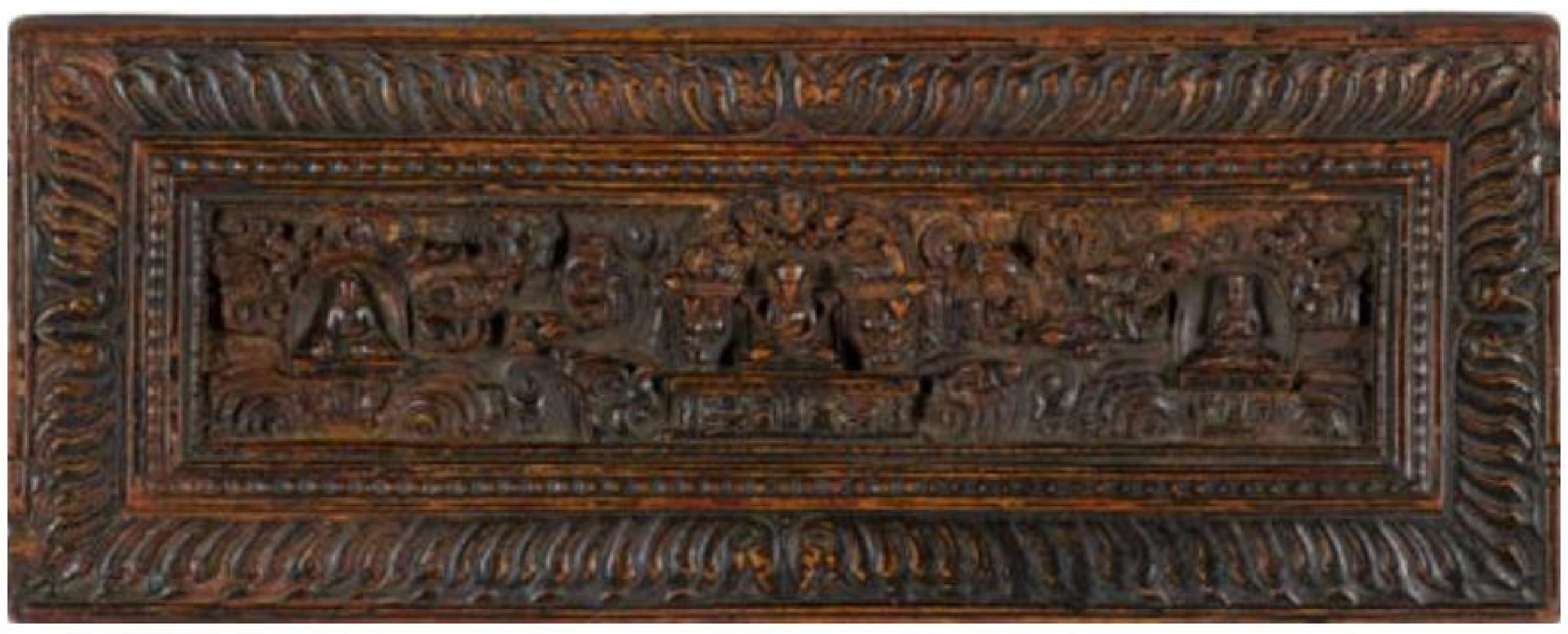


163 | A BRONZE RELIEF PANEL

India

Bronze. 12x9x2 cm. The panel is finely carved, probably depicting a scene from the Bhagavad Gita, and decorated with foliage. With traces of age, partially abraded.

€ 500,-

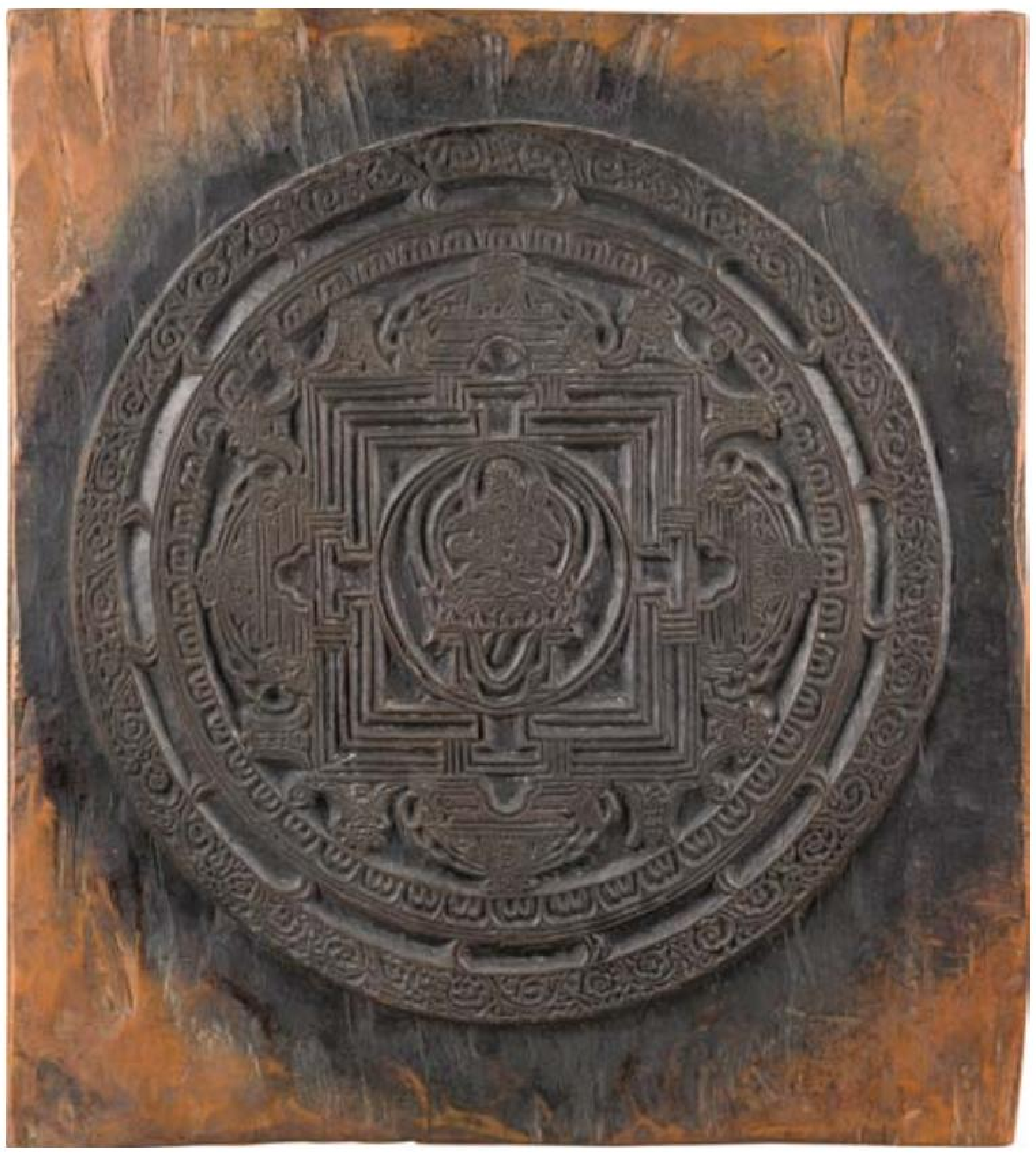


164 | A CARVED WOOD SUTRA BOOK COVER

Tibet, probably 16th/17th century

Wood. 14.2x36.8 cm. With traces of age, partially abraded and damaged.

€ 600,-

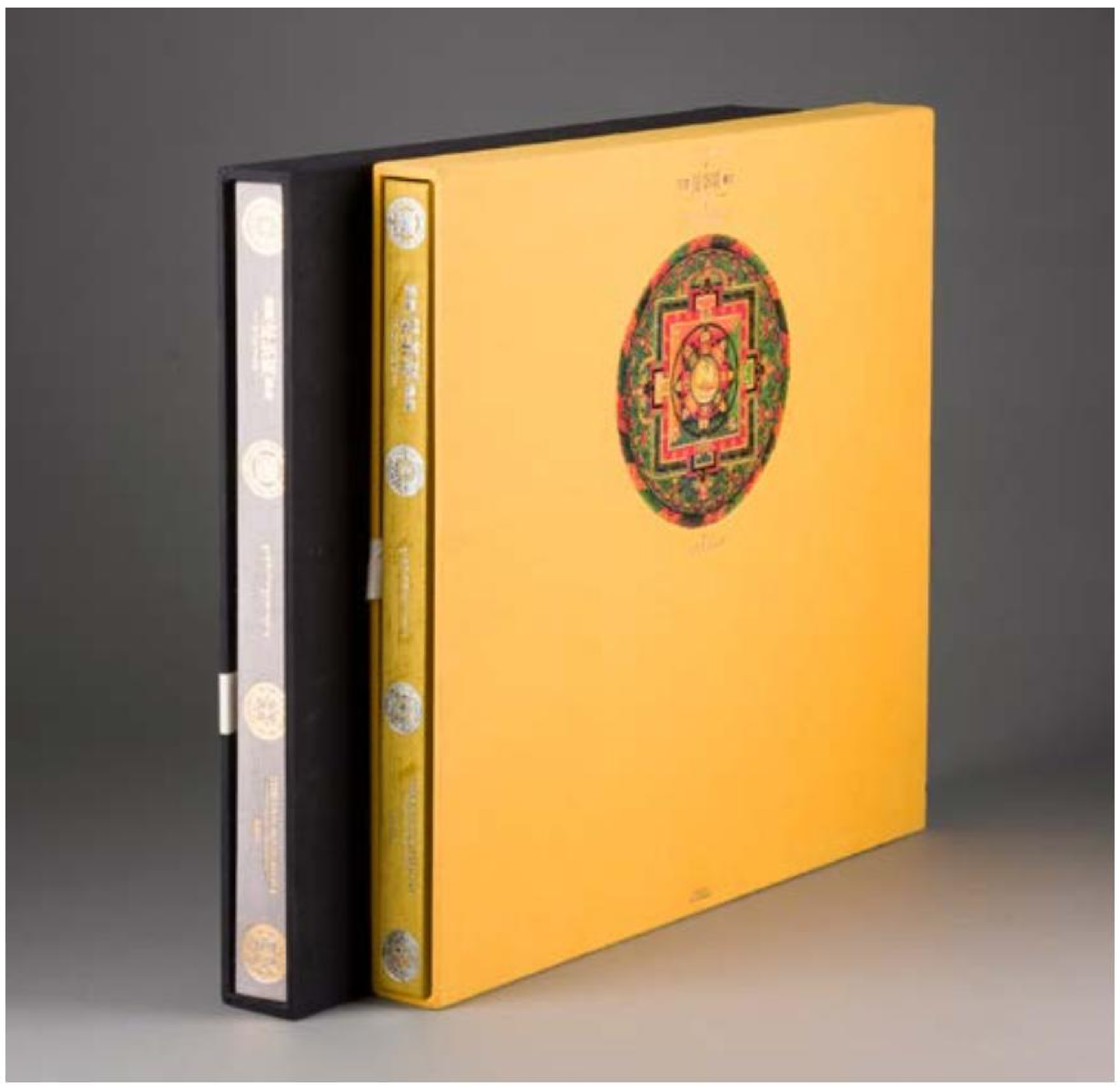


165 | A WOODBLOCK FOR PRINTING A MANDALA

Tibet, 19th/20th century

Wood. 44.5x39 cm. With traces of age and use, partially cracked.

€ 200,-



166 | BSOD NAMS RGYA MTSHO, TIBETAN MANDALAS: THE NGOR COLLECTION (2 VOL.)

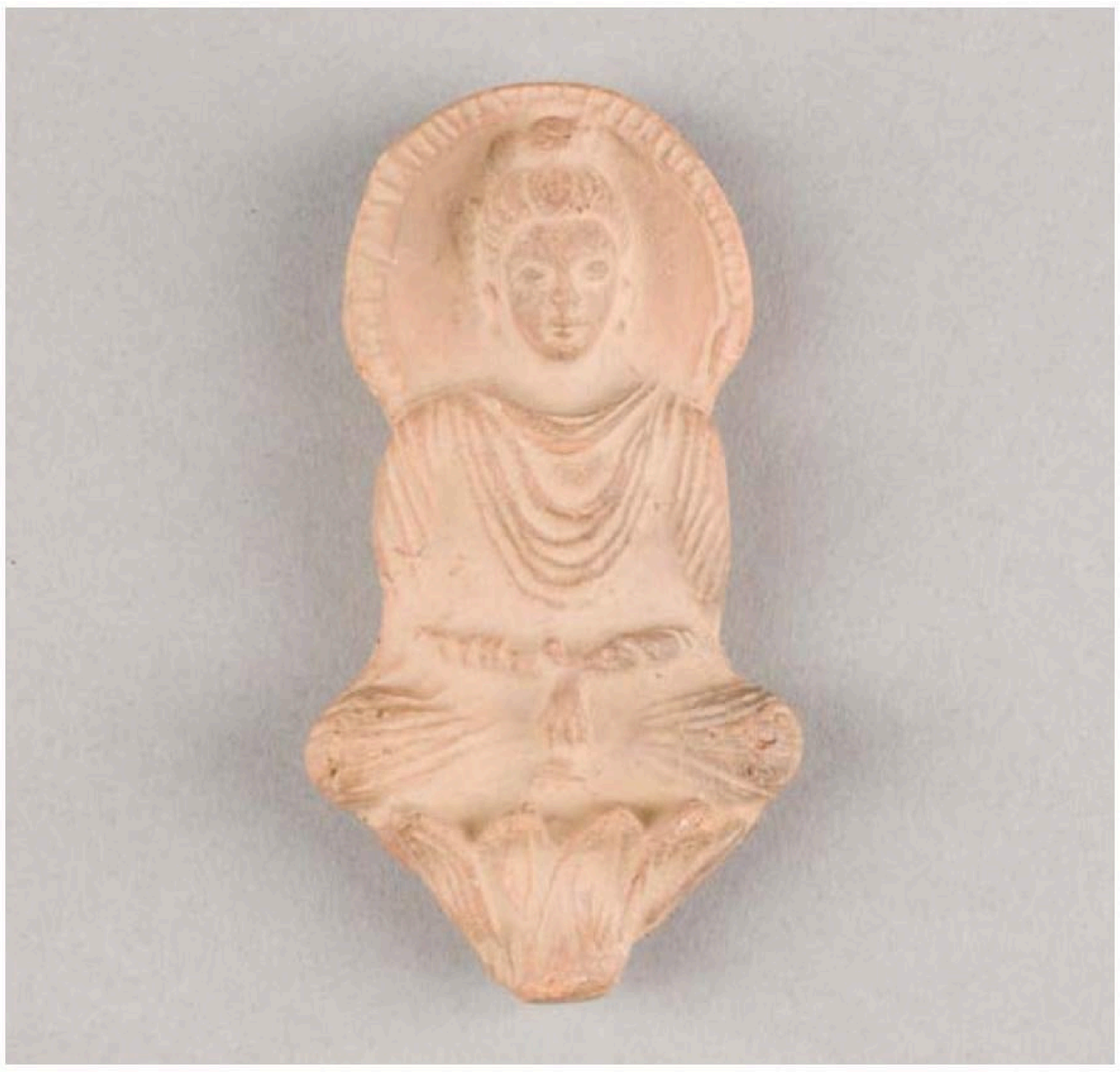
Tokyo: Kodansha, 1983

Book. 53.4 x 56 cm. One of 300 copies; oversize hardcover, each in full-cloth slipcase. Volume I: plates illustrating the Ngor Monastery collection of 139 mandalas; volume II: textual explanation in English, Japanese, Tibetan and romanized Sanskrit to the iconography in the first volume. With traces of use.

Literature: Other copies were sold at Bonhams, New York, on 20 June 2007, lot 5154; at Christie's, Paris, on 14 June 2014, lot 179; and at Bonhams, New York, on 17 September 2014, lot 80.

Provenance: From an old private collection in the southern part of North Rhine-Westphalia.

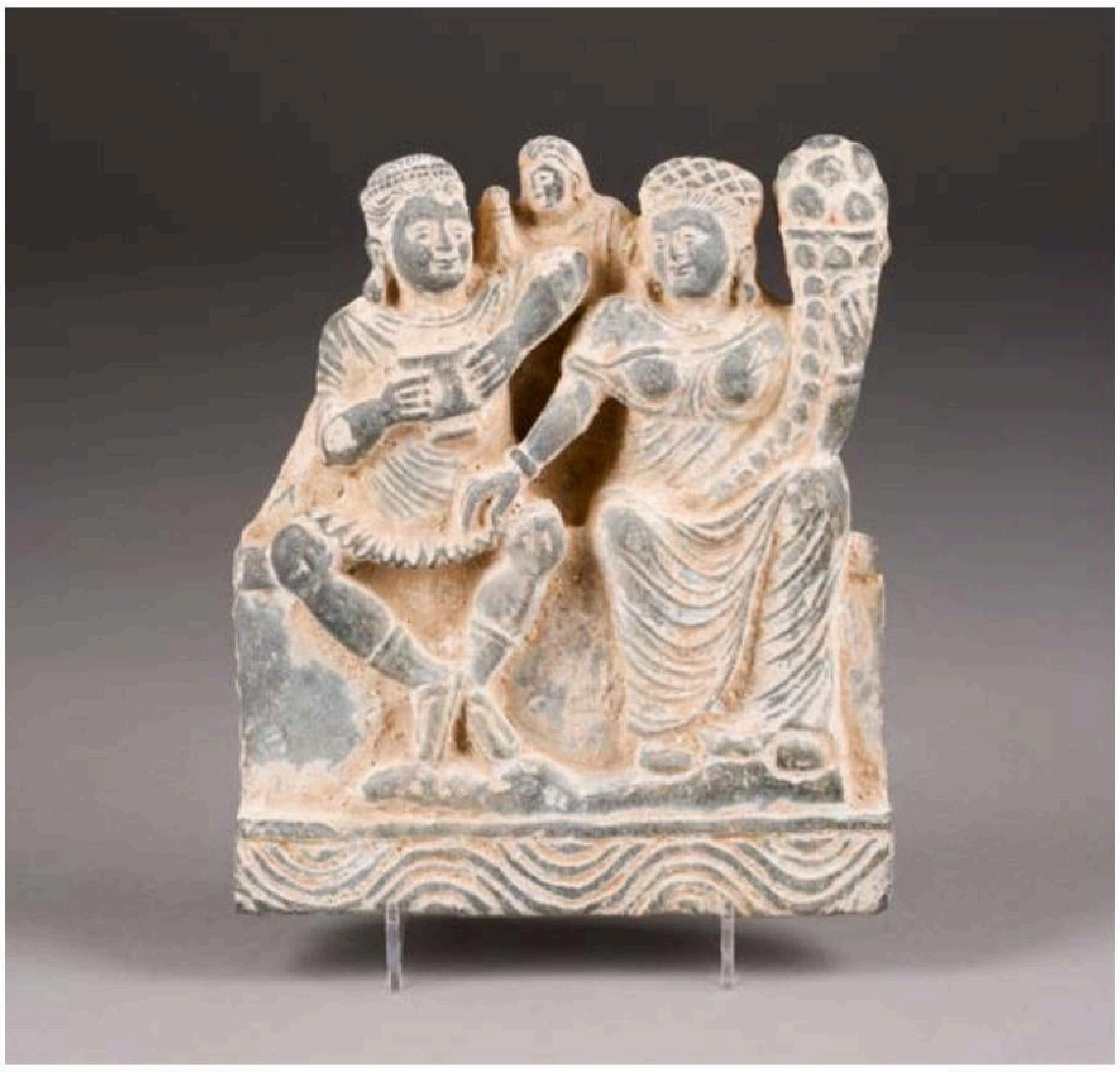
€ 1.200,-



167 | A SMALL GANDHARA RELIEF
Pakistan, Gandhara, 3rd/4th century

Stucco/clay. H. 8 cm. With traces of age, partially abraded.

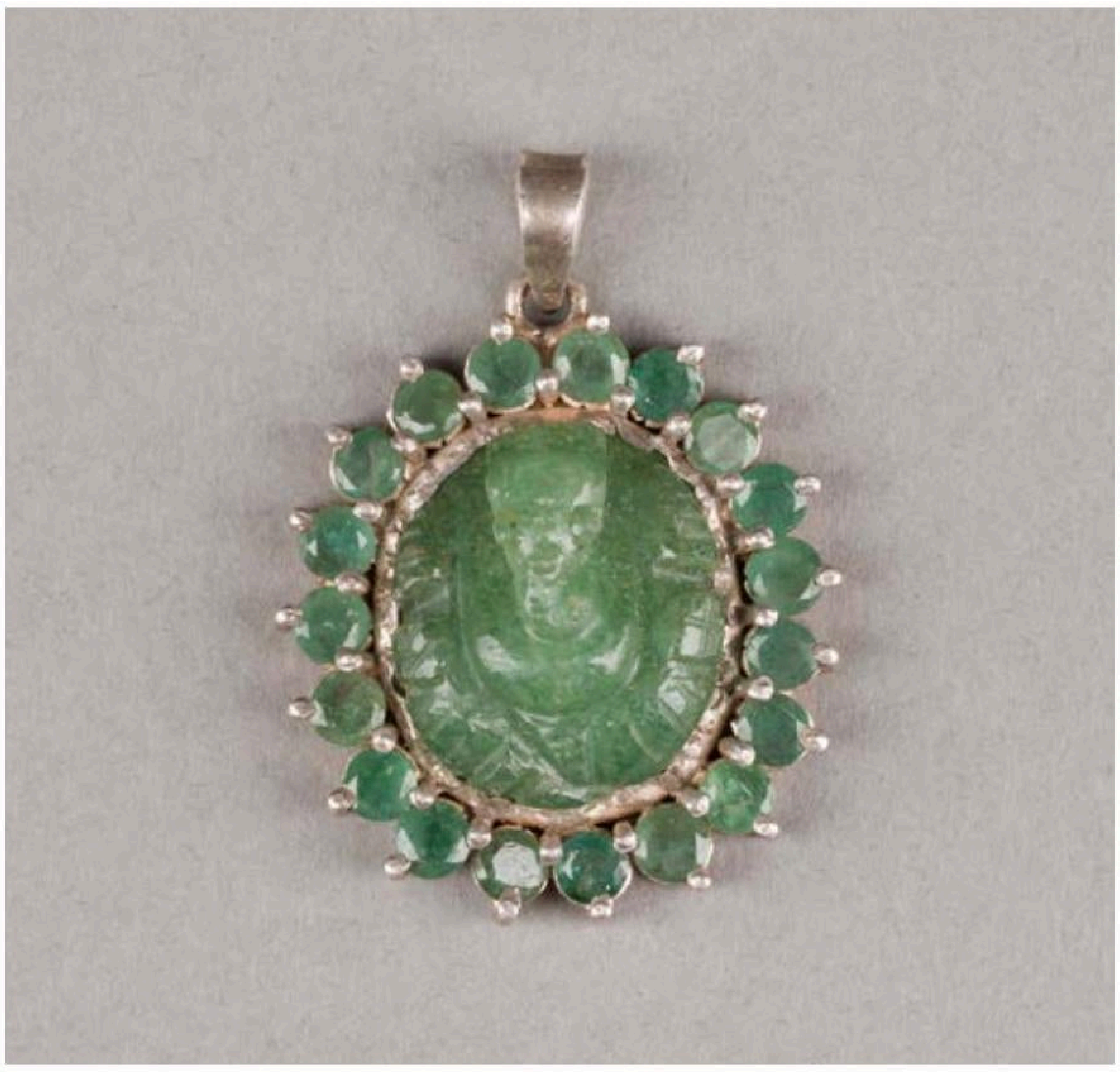
€ 200,-



168 | A SCHIST RELIEF DEPICTING HARITI AND PANCHIKA
Gandhara, probably 2nd-3rd century

Grey schist. H. 7.5 cm. The relief is finely carved as a seated Roman-style tutelary couple on a rectangular plinth with foot supports, clad in deeply carved robes. Hariti holds a cornucopia, Panchika holds a purse, with a child positioned between them. With traces of age.

€ 600,-

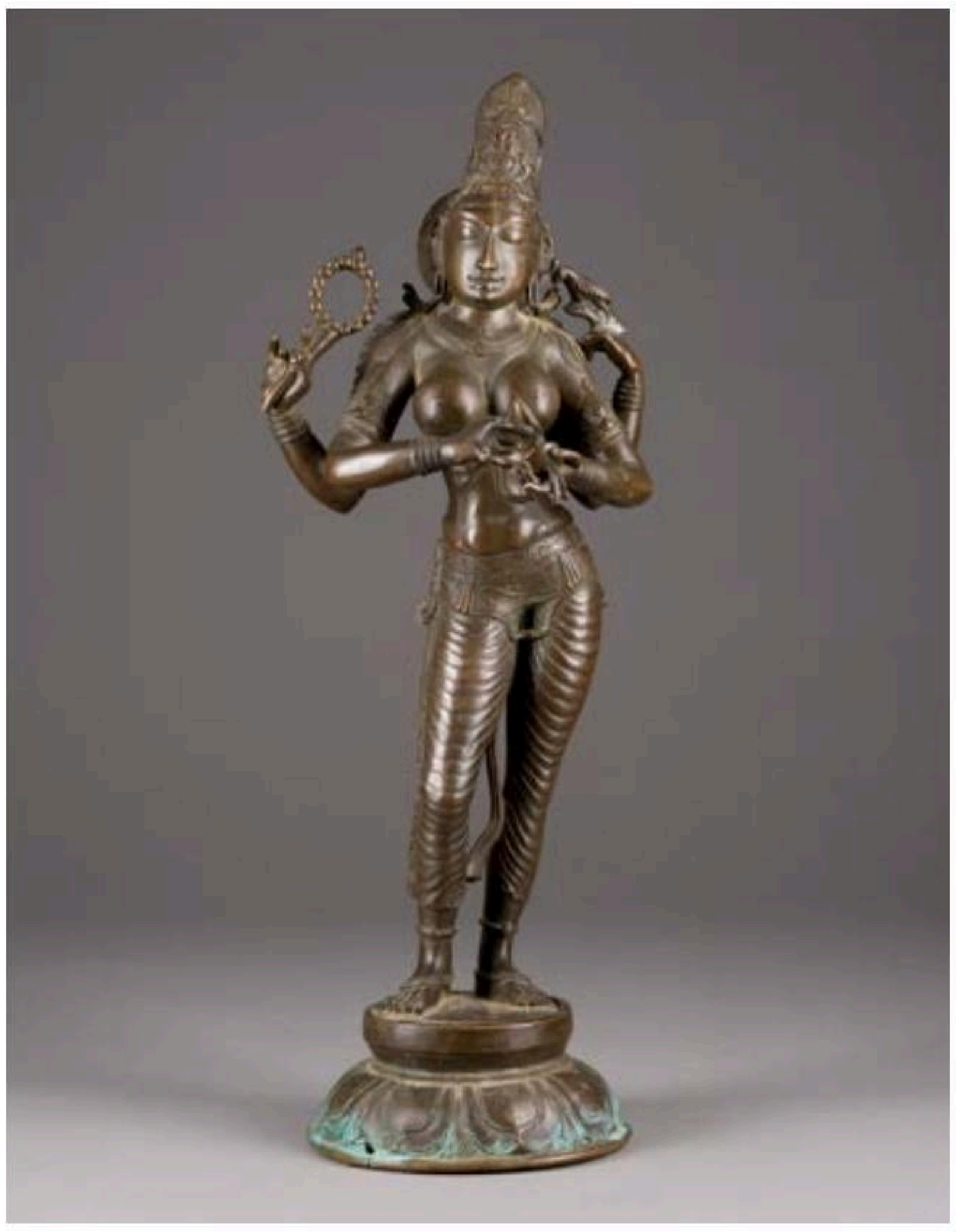


169 | A PENDANT DEPICTING GANESHA
India

Probably emerald/jadeite/silver. L. ca. 3.5 cm. The pendant is centred with a jadeite carving of Ganesha, within a silver mount set with nineteen stones, probably emeralds. With traces of use and age.

Provenance: From an old private collection in North Rhine-Westphalia.

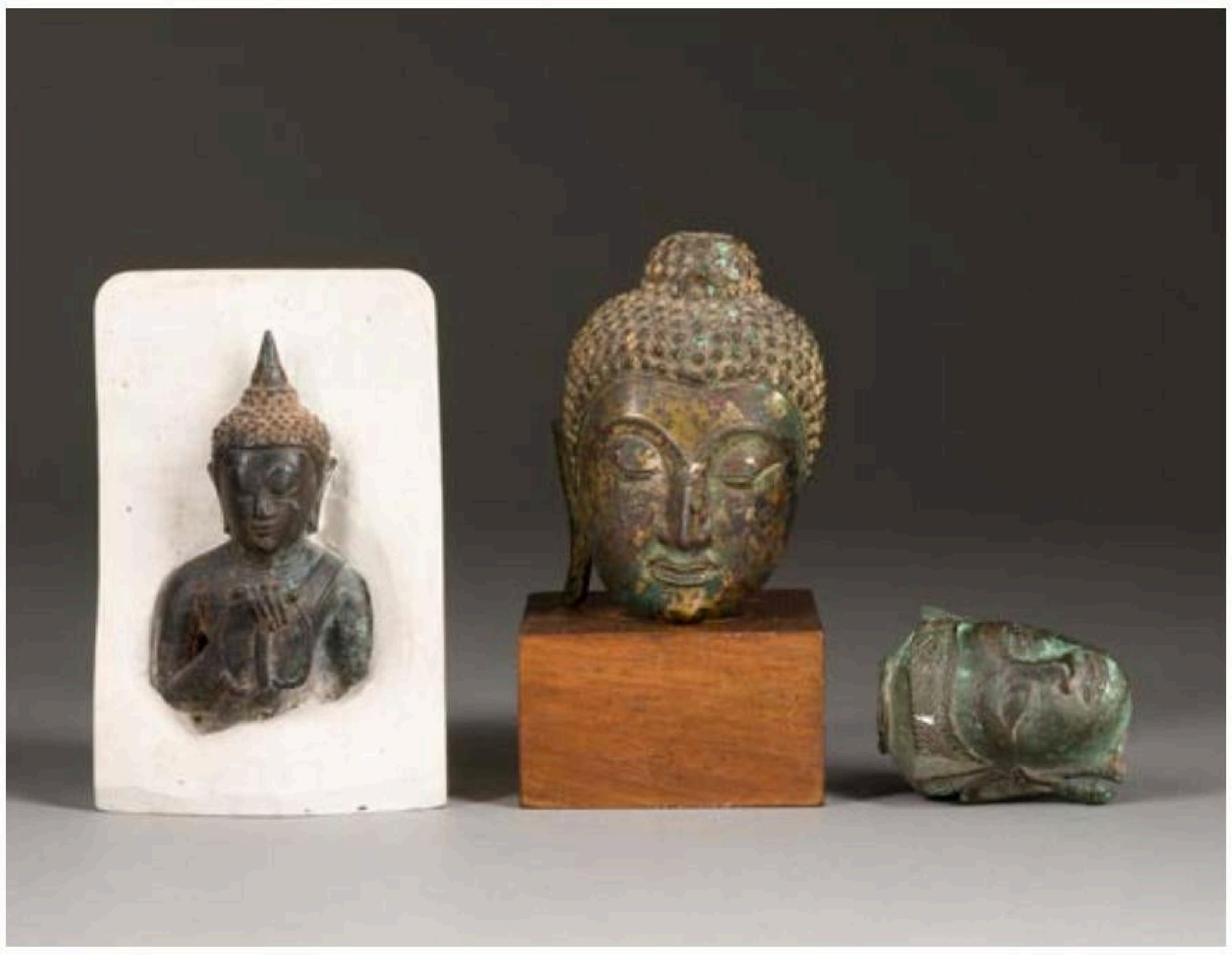
€ 300,-



170 | A BRONZE FIGURE OF PARVATI
India, probably 19th century

Bronze. H. 53.3 cm. Parvati standing in tribhanga on a double lotus base, the graceful figure of the goddess is pinched at the waist and adorned with elaborate beaded jewellery. With traces of age, partially abraded and damaged.

€ 360,-

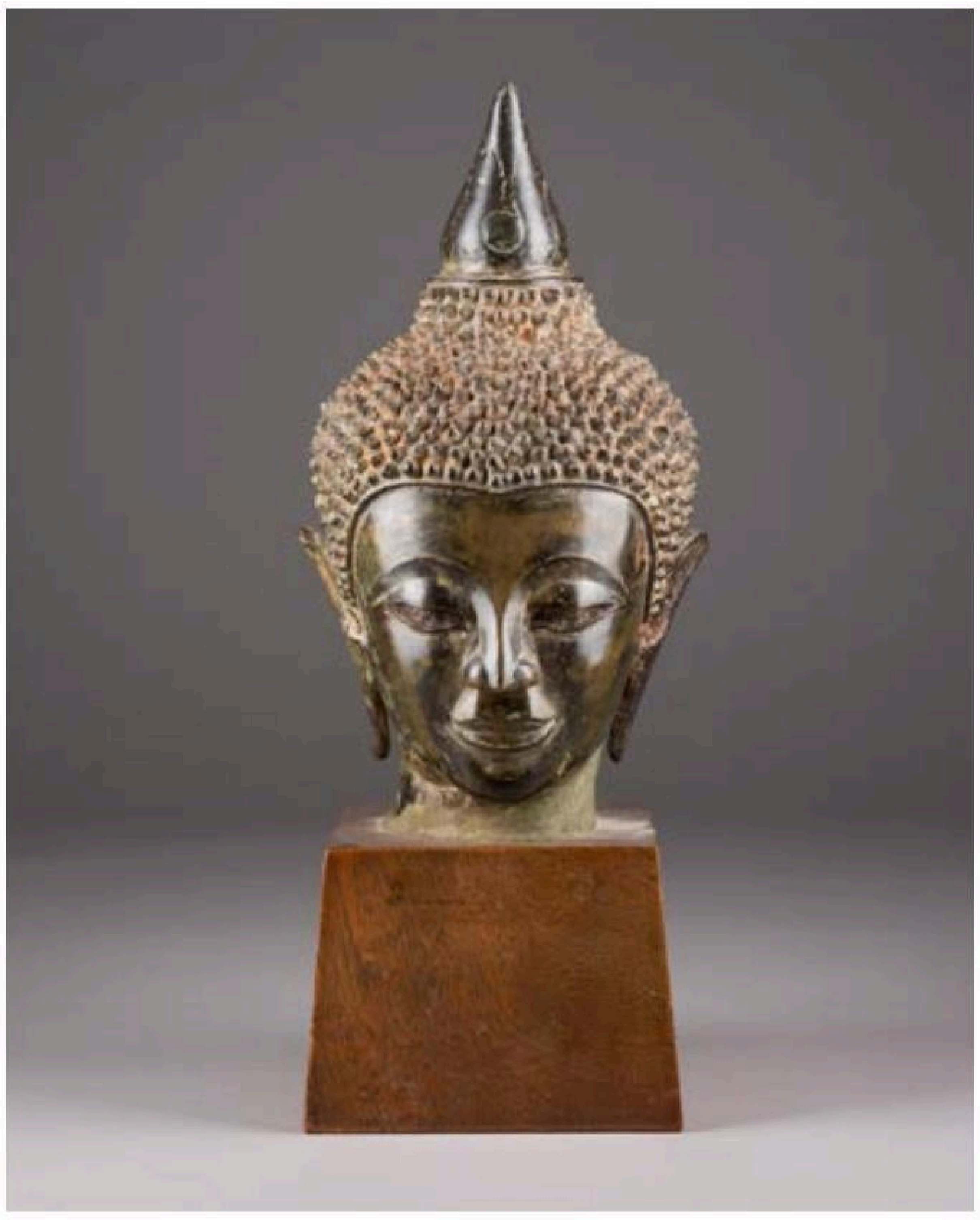


171 | THREE BRONZE HEADS OF BUDDHA

Thailand, 18th/19th century

Bronze, one mounted in plaster. H. 6.7-11 cm (6.7-15.5 cm with base). With traces of age, partially damaged.

€ 260,-

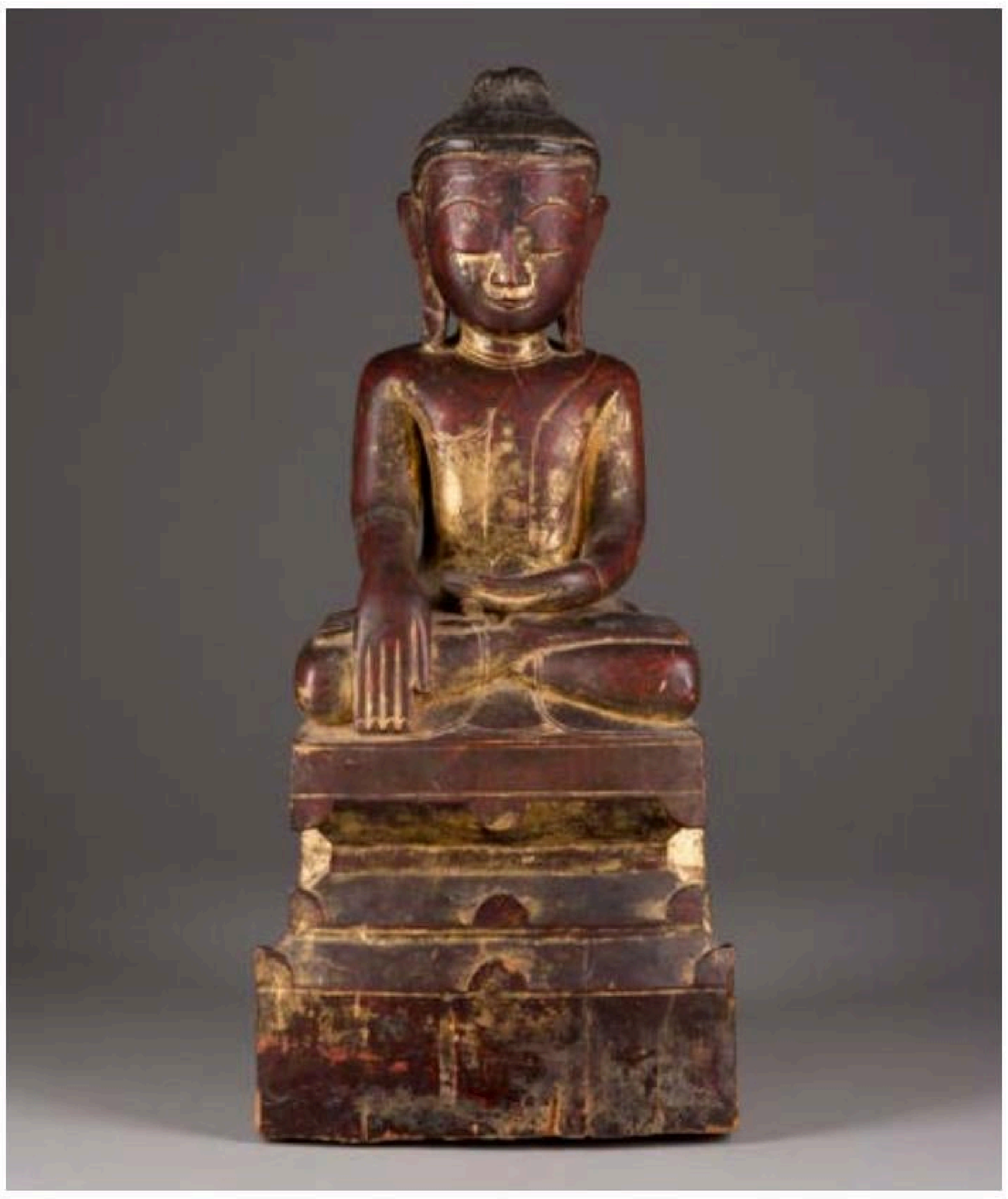


172 | A BRONZE HEAD OF BUDDHA

Thailand

Bronze. H. 46 cm (with base). With traces of age, partially abraded.

€ 390,-

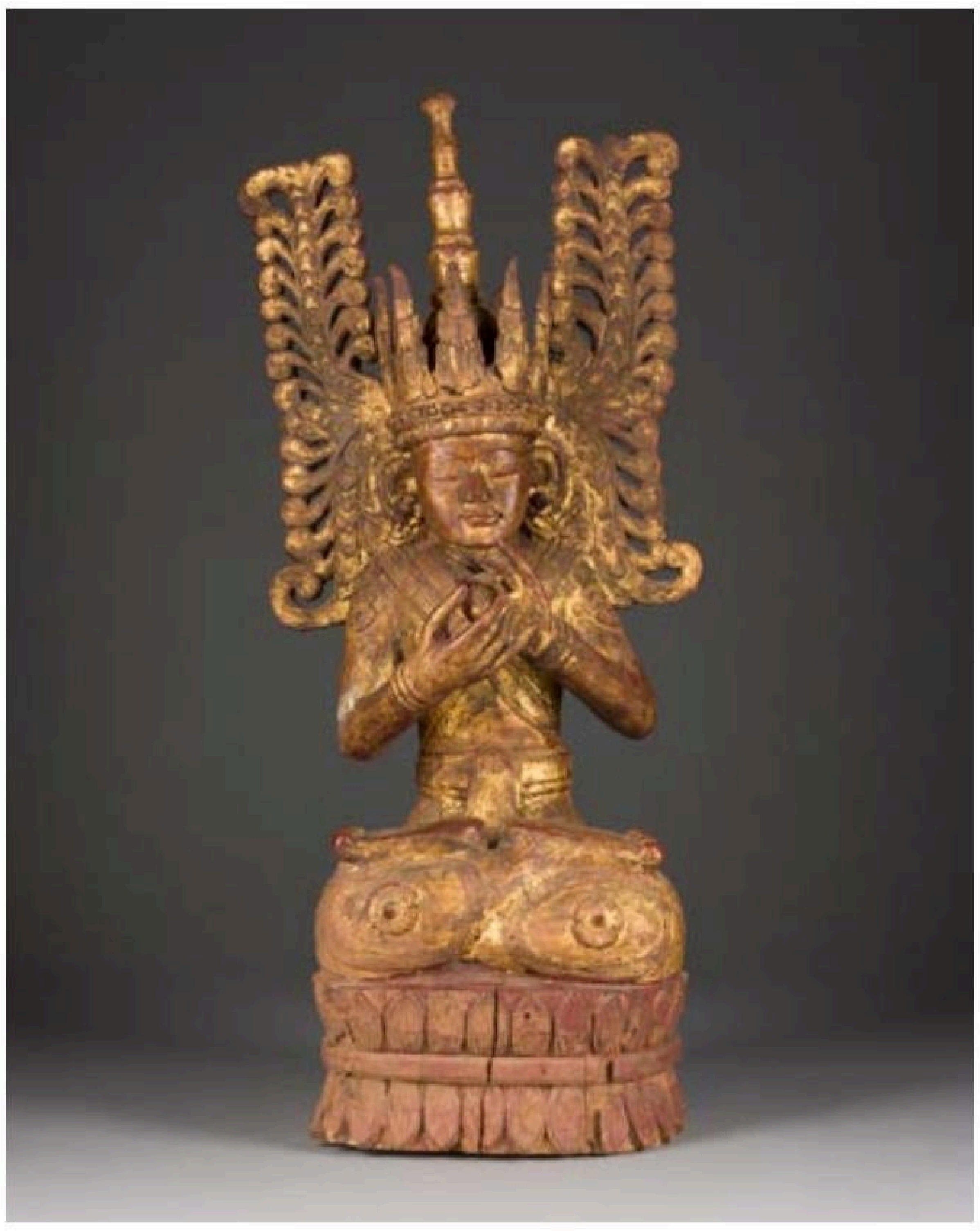


173 | A LACQUERED WOOD SEATED FIGURE OF BUDDHA

Burma, 18th/19th century

Wood. H. 56.5 cm. The Shan-style Buddha is seated on a raised hourglass-form base, with the right hand in bhumisparsha mudra and the left hand resting on the lap. With traces of age and gilding, partially damaged and cracked, the Ushnisha missing.

€ 500,-

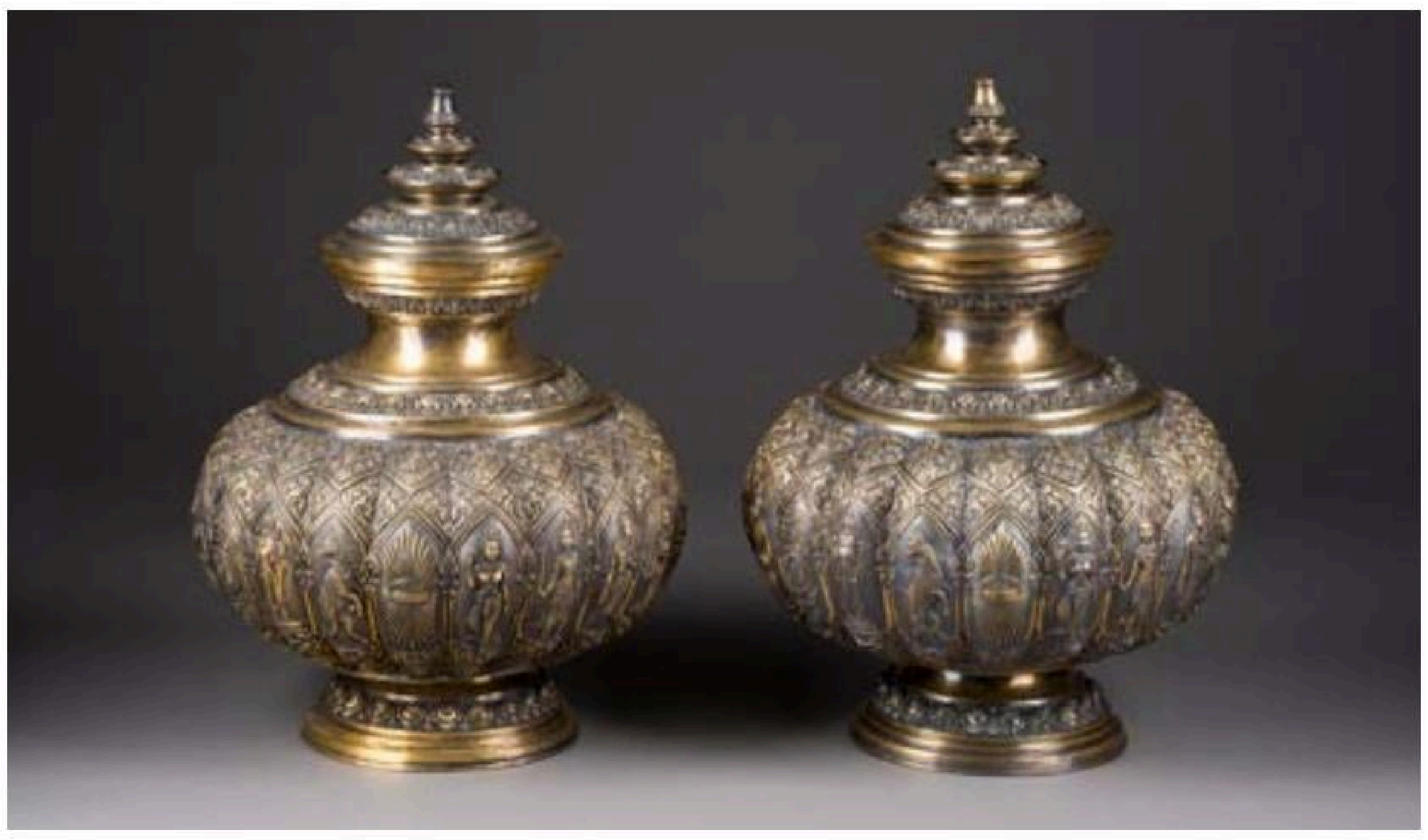


174 | A LARGE SEATED BUDDHA JAMBUPATI

Myanmar, 19th/20th century

Wood. H. ca. 64 cm. The Buddha is coated with gilding and red lacquer. The decorated and crowned Buddha sits in the Maravijaya posture on an ornamental pedestal. His crown is adorned with a large flame. With traces of age, partially cracked, damaged and probably restored.

€ 600,-

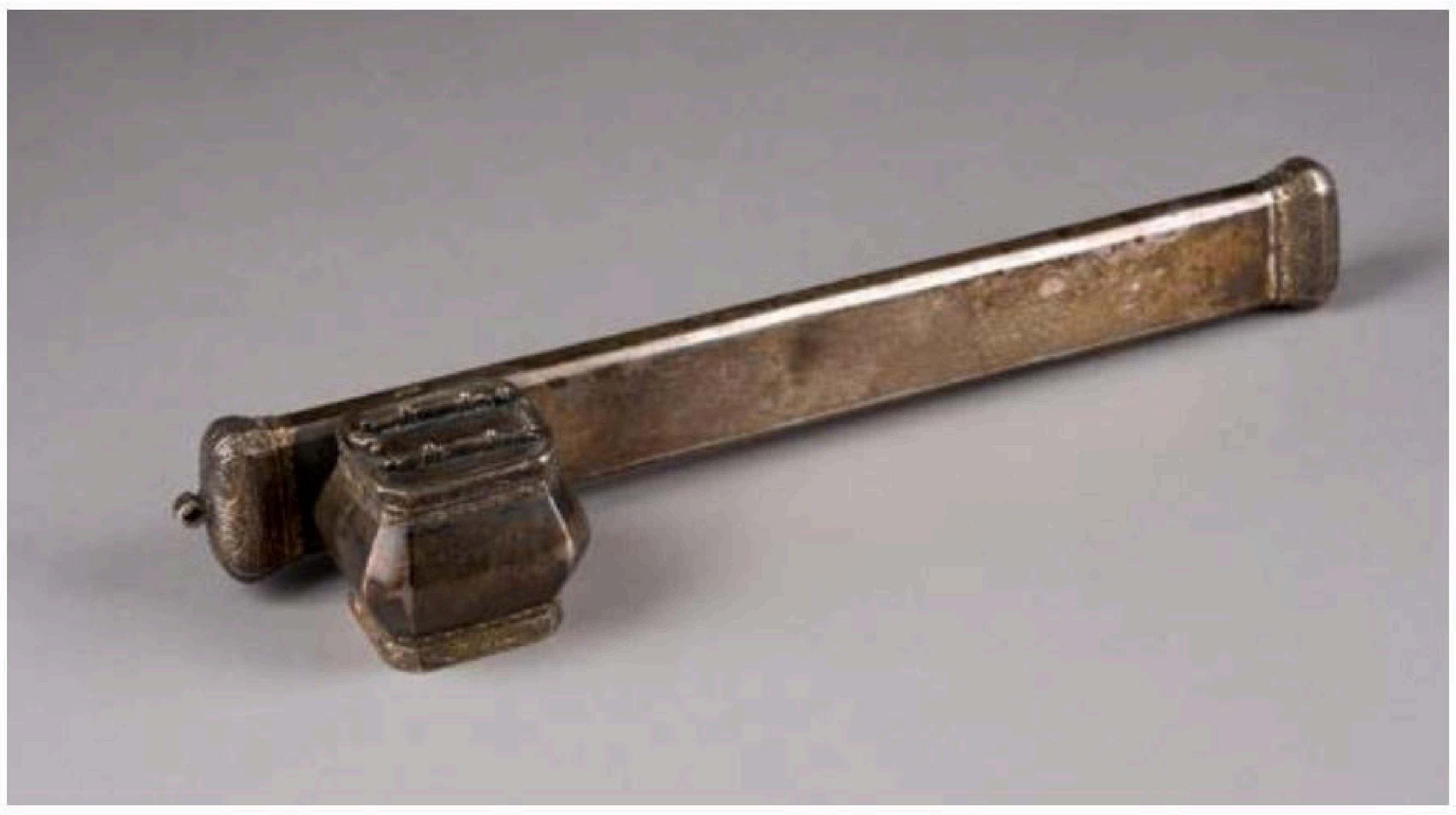


175 | A PAIR OF SILVER-GOLD VASE AND COVER

Thailand, 19th/20th century

Silver. H. 34.5-36.5 cm; Total weight 4066 g. With traces of use and age, partially abraded.

€ 3.600,-



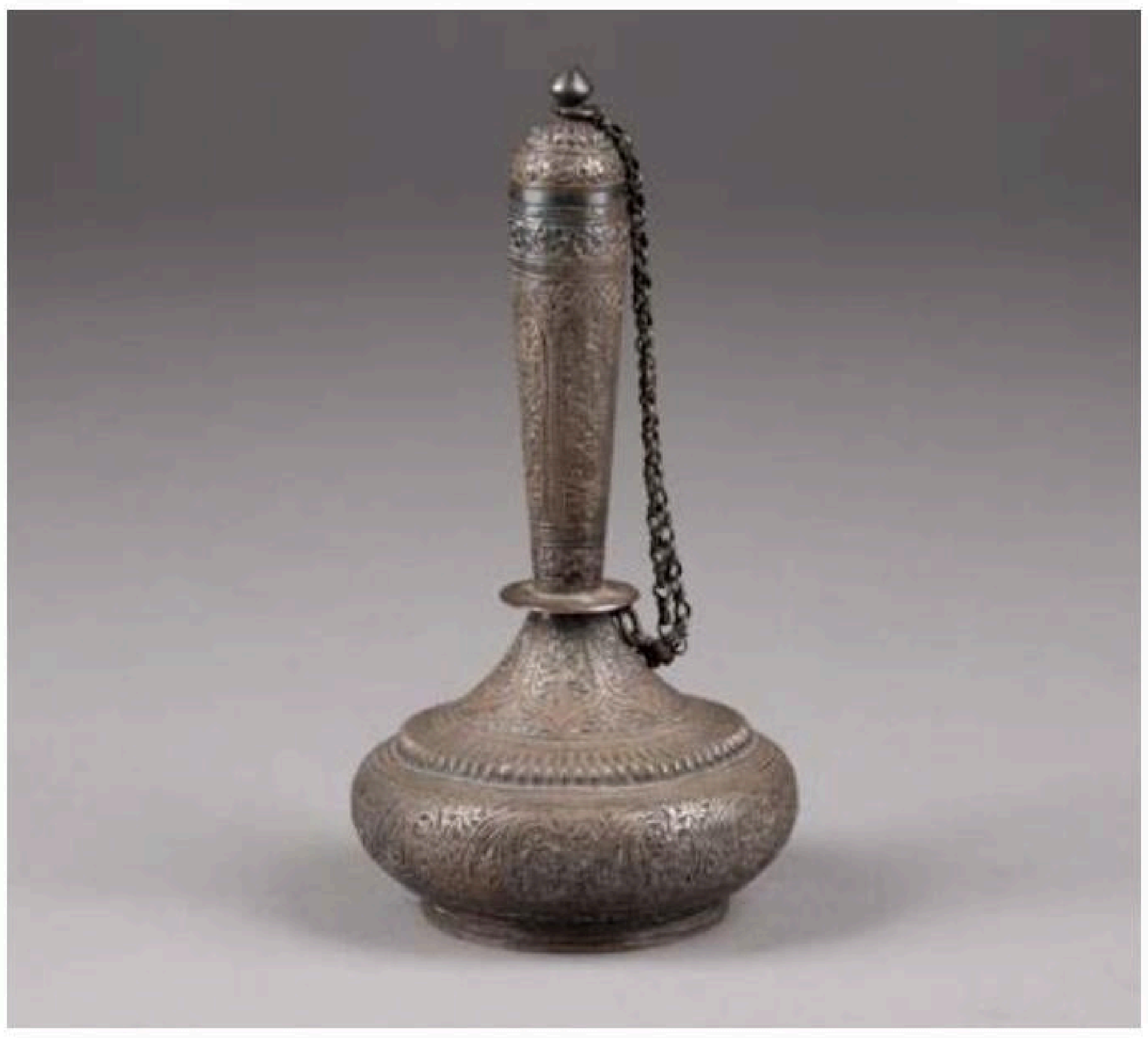
176 | AN OTTOMAN SILVER WRITING SET

Turkey, around 1800

Silver, partially probably gilt. L. 29 cm; Weight 368 g. The set comprises a rectangular, elongated case with ornamented end pieces and a screwed-on, octagonal inkwell, slightly bulging in the middle, decorated with continuous ornament bands, an oval lid on decorative hinges, and vegetal motifs on the underside. The sides of the case bear two seals. With traces of use and age, partially abraded.

Literature: For comparison, see the collection number IB99 of the Staatliche Museen zu Berlin.

€ 600,-

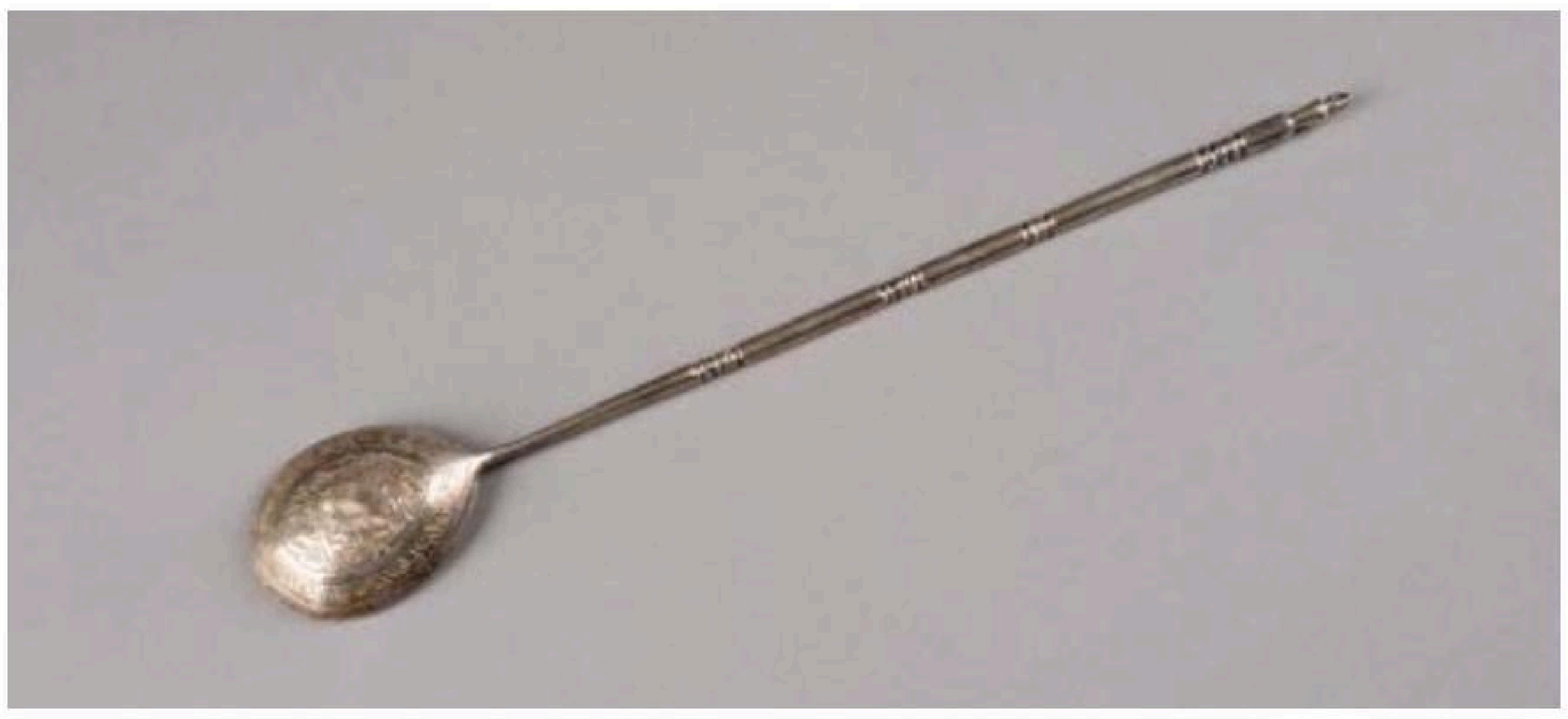


177 | AN ENGRAVED SILVER SURAHI (WATER FLASK)

India, 19th/20th century

Silver. H. 14 cm; Weight 114 g. With traces of use and age.

€ 120,-

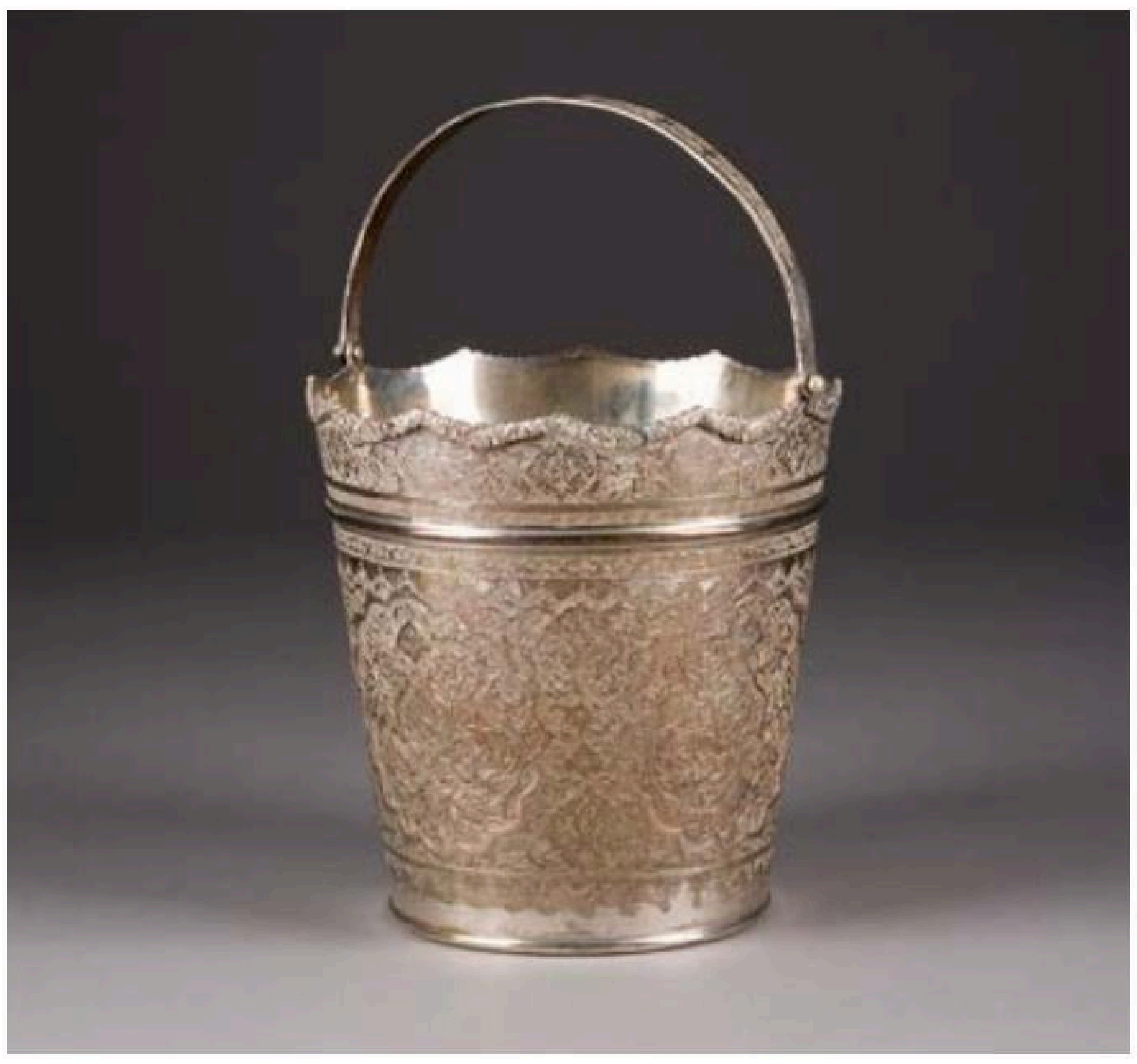


178 | A PERSIAN SILVER SPOON

Persia, 19th/20th century

Silver. L. 23.5 cm; Weight 46 g. With traces of use.

€ 80,-

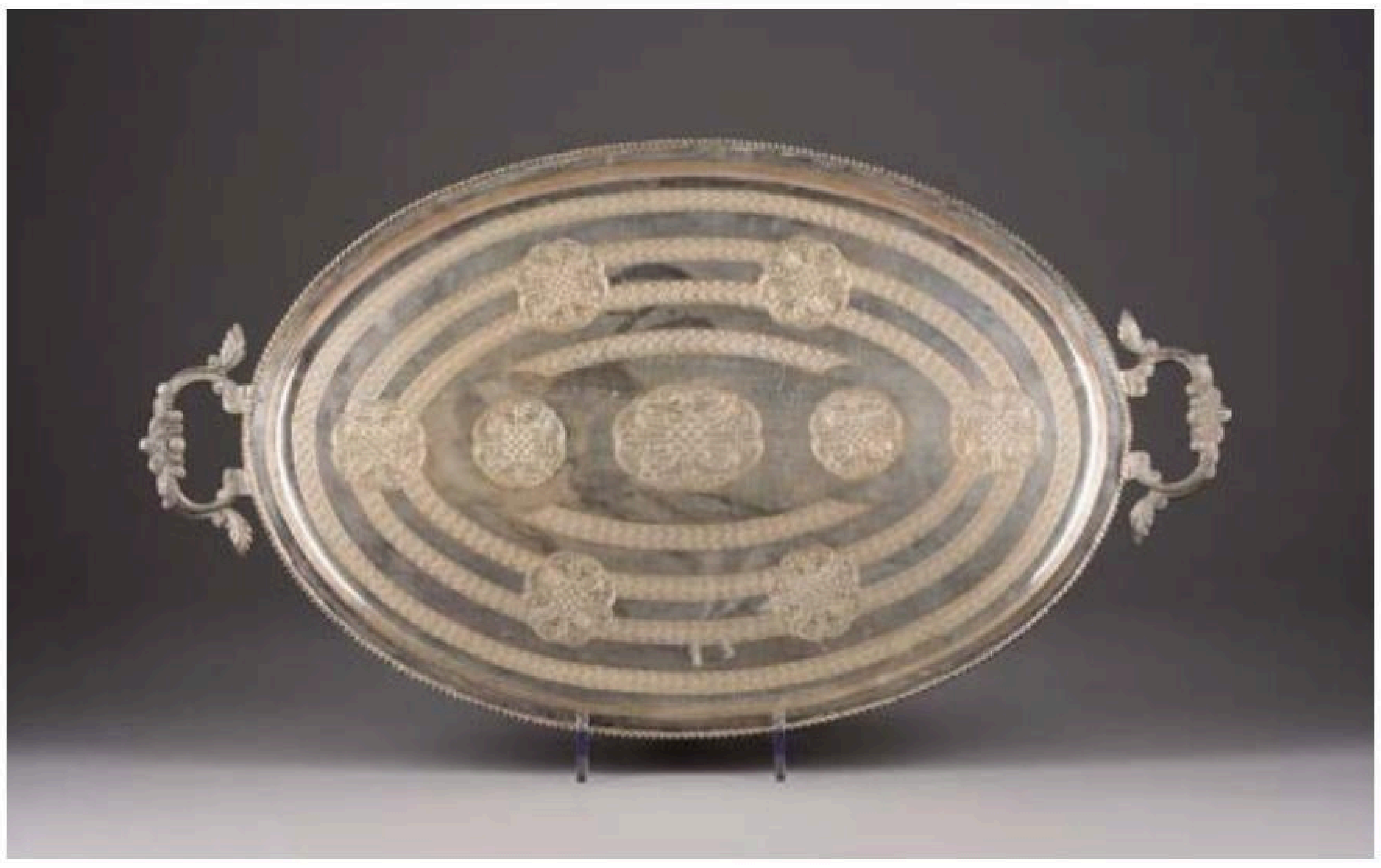


179 | A PERSIAN SILVER ICE BUCKET

Persia

Silver. L. 16.2 cm; Weight 580 g. The ice bucket is decorated with flower motivs, stamped ‘84’, ‘KOSROW’ and a seal. With traces of use.

€ 650,-

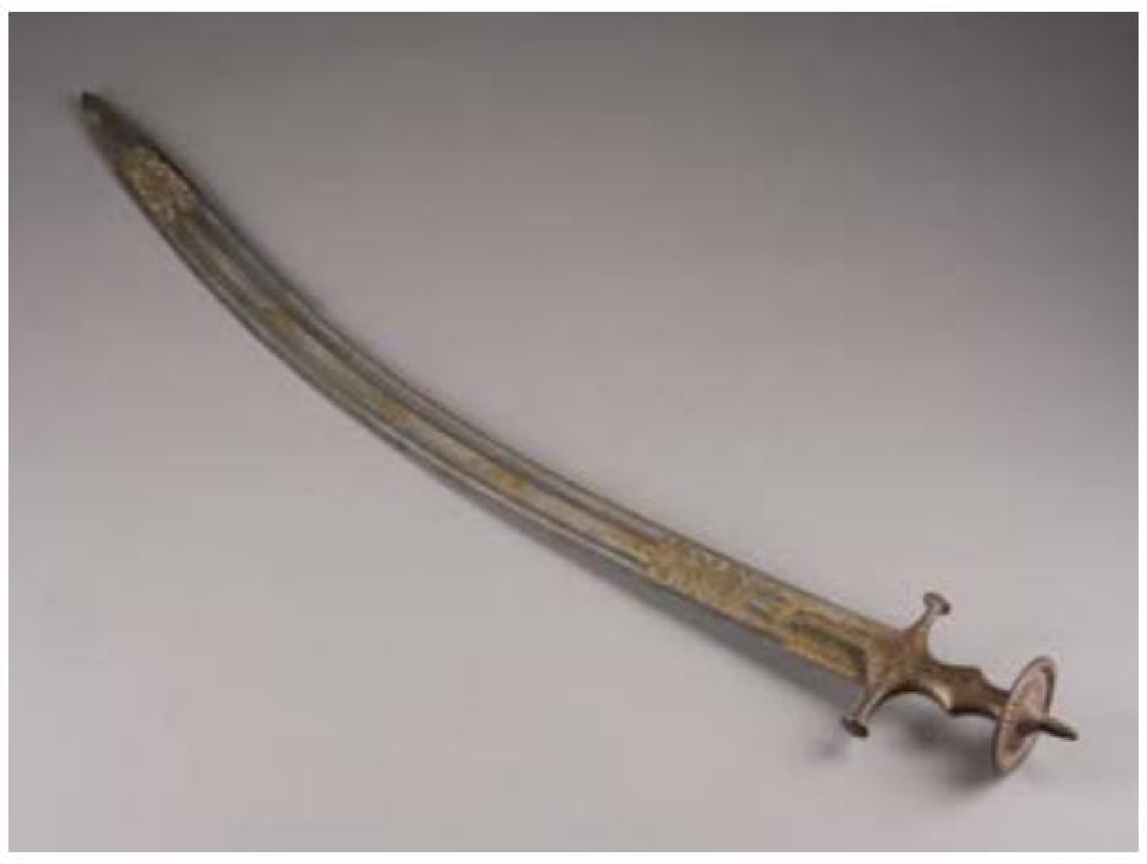


180 | A PERSIAN SILVER TRAY

Persia

Silver. L. 54.2 cm; Weight 1230 g. With a seal of KOSROW. With traces of use, partially abraded.

€ 1.400,-

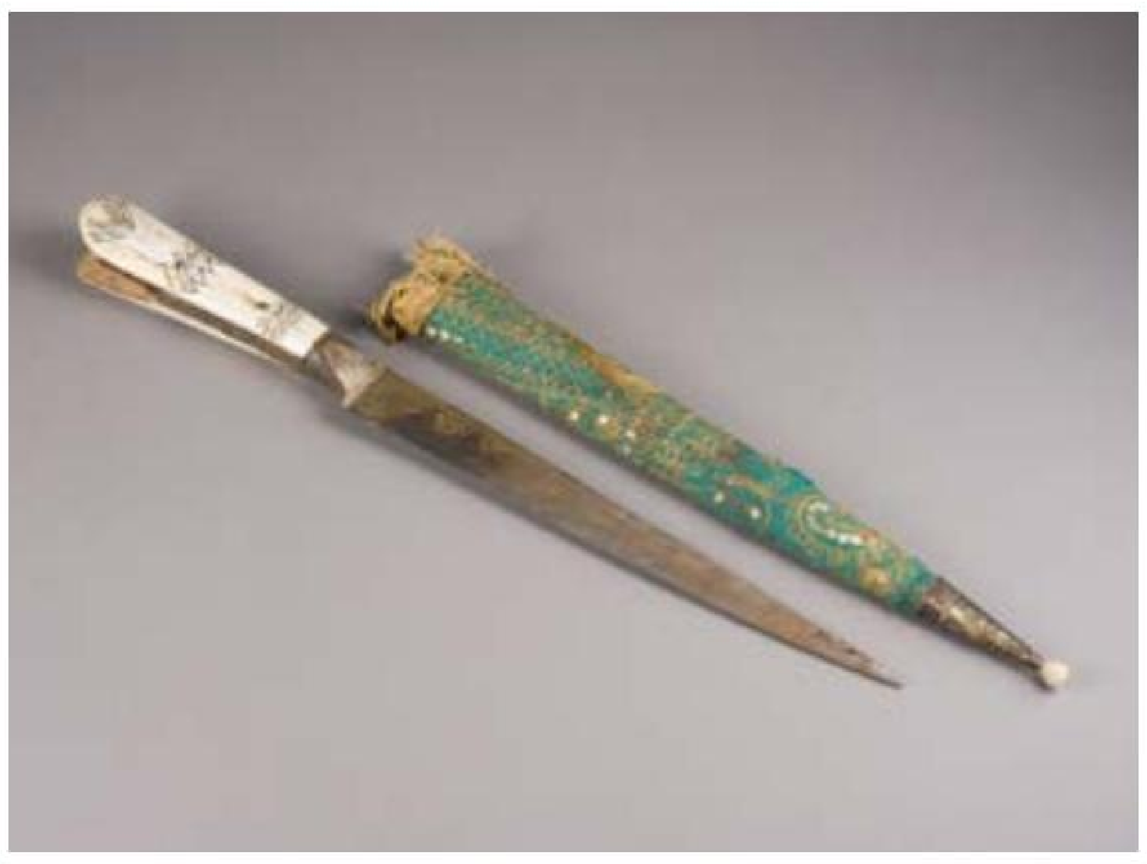


181 | A GOLD KOFTGARI STEEL RITUAL SWORD (TEGHA)

India, 18th/19th century

Steel. L. ca. 88 cm. With traces of use and age.

€ 180,-

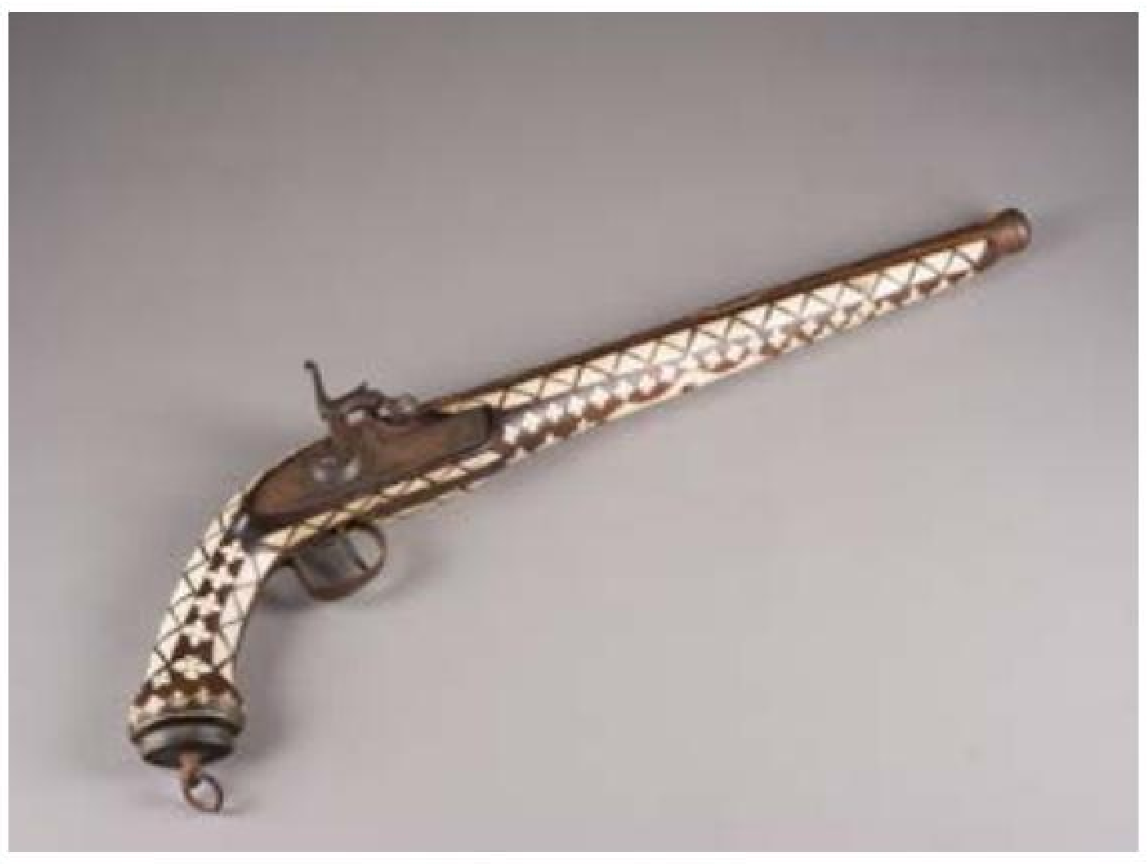


182 | AN BONE-HILTED DAGGER (KARD)

India/Iran, 19th century

Merall/bone/stoff. L. 57.5 cm. The kard has a single-edged steel blade and a bone grip engraved with geometric decoration, in a green fabric scabbard embroidered with gold thread, the tip fitted with a small bone floral finial. With traces of age and use, partially abraded and damaged.

€ 360,-

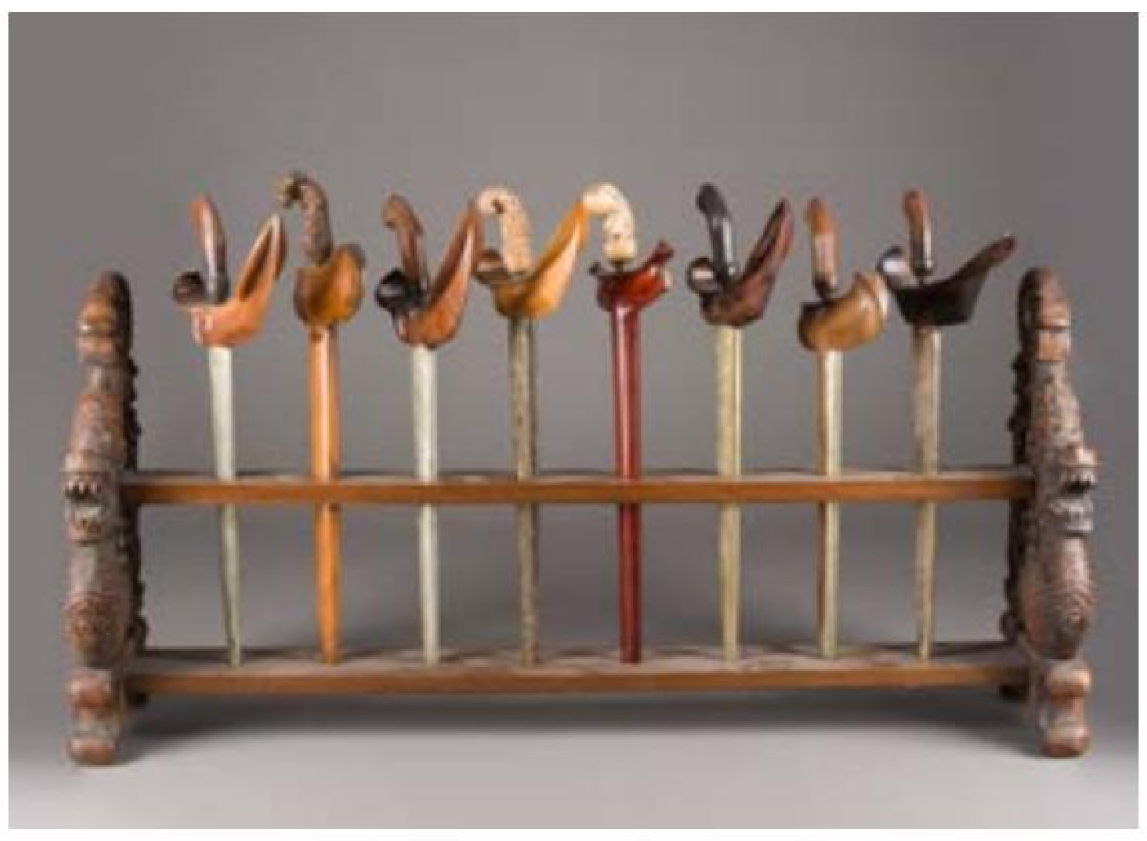


183 | A PERSIAN QAJAR FLINTLOCK PISTOL

Persia, 19th century

Metall/bone. L. 65.5 cm. The pistol is richly inlaid with bone in geometric patterns, and the brass parts of the barrel are finely engraved with decorative motifs. With traces of age and use, partially abraded and damaged.

€ 280,-



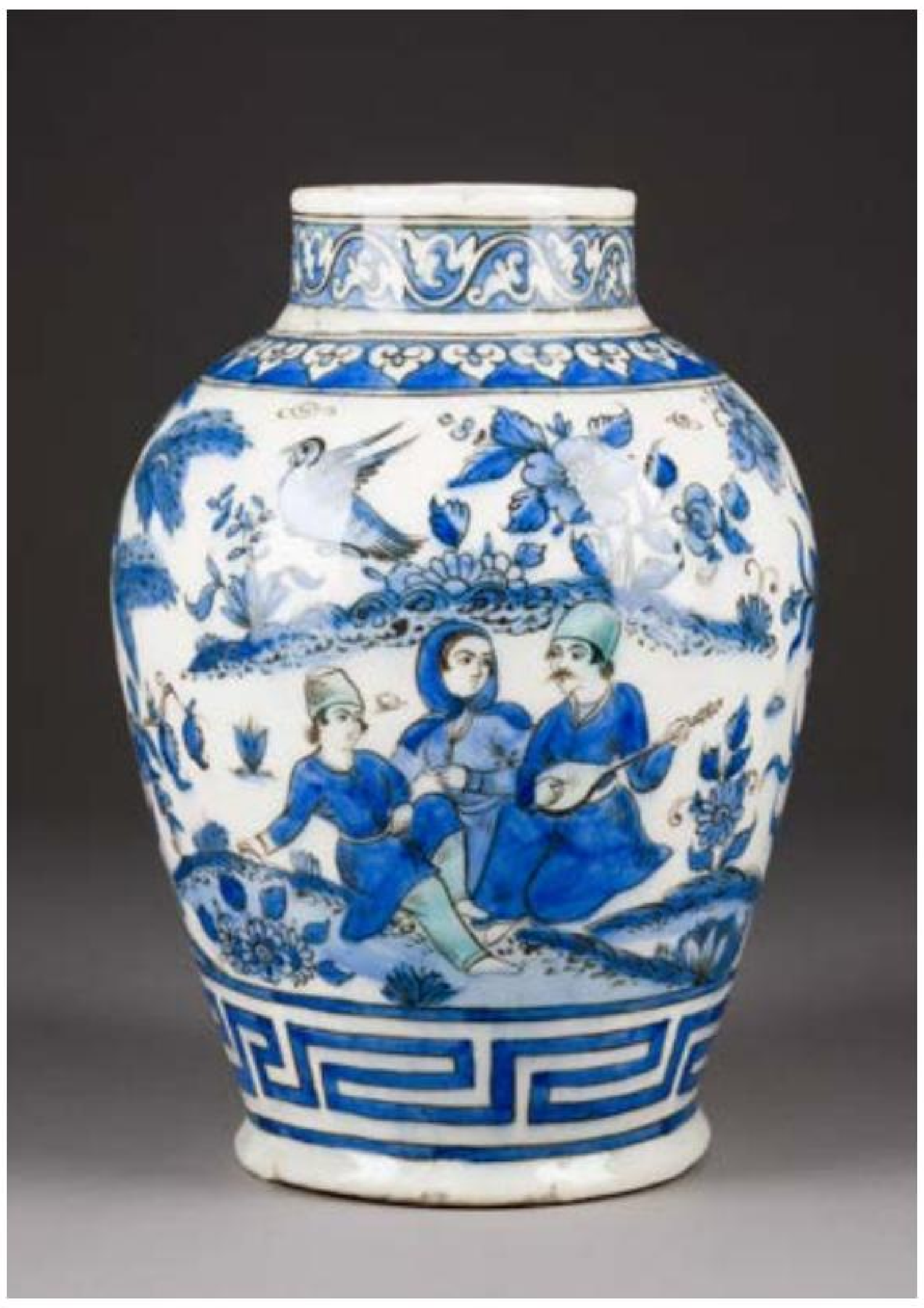
184 | A KRIS STAND WITH EIGHT KRISES

Indonesia, 19th/20th century

Holz/metal/Bone. L. ca. 46.5-50 cm of the krises; H. 47x W. 99x D. 24 cm of the stand. With traces of use and age, partially cracked and restored.

Provenance: From an old private collection in the southern part of North Rhine-Westphalia, acquired in 1989 from the auction house Bödiger.

€ 800,-

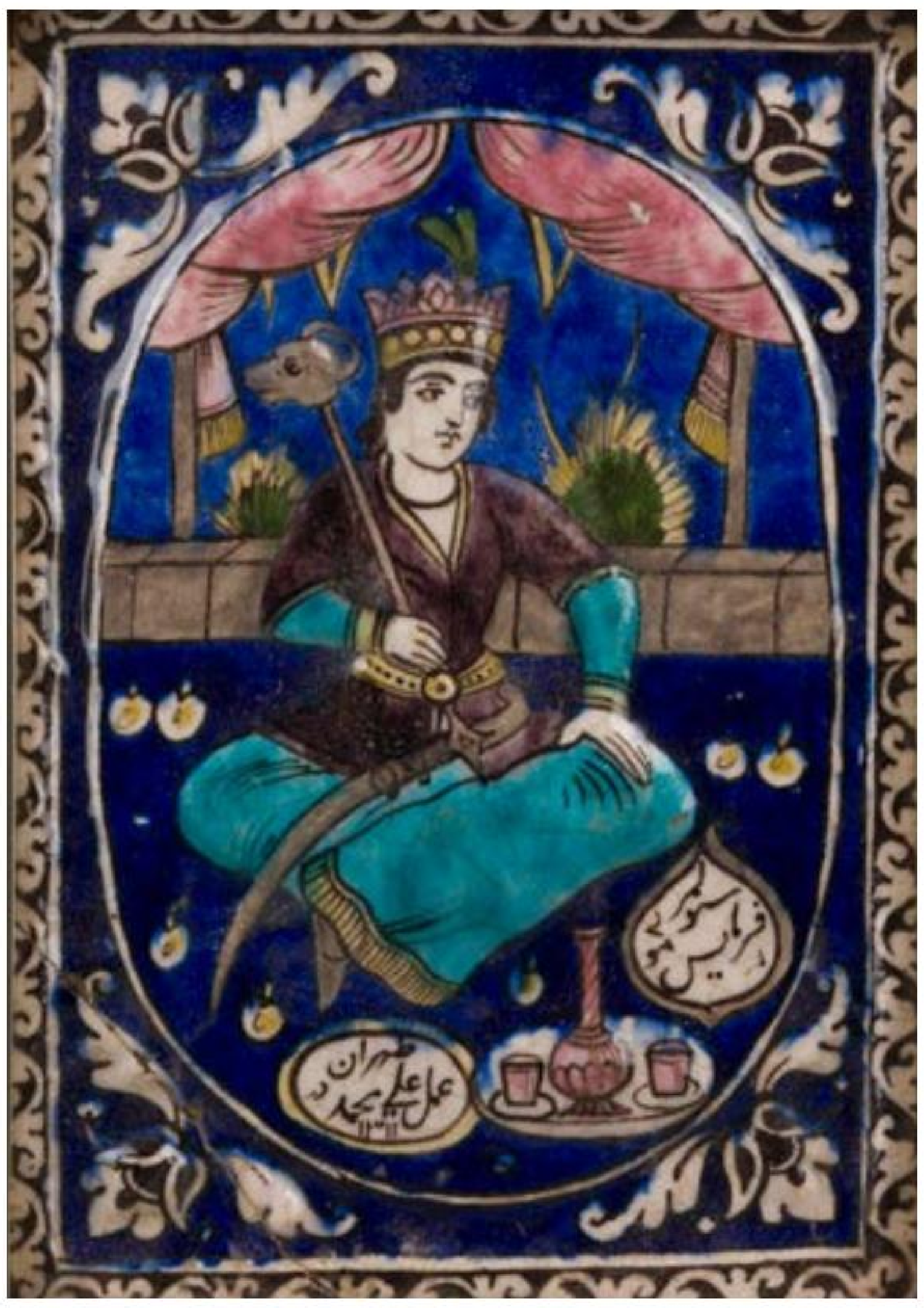


185 | A SAFAVID STYLE BLUE AND WHITE 'FIGURAL' VASE

Persia, probably 17th/18th century

Porcelain. H. 26 cm. With traces of use, partially damaged and restored.

€ 240,-

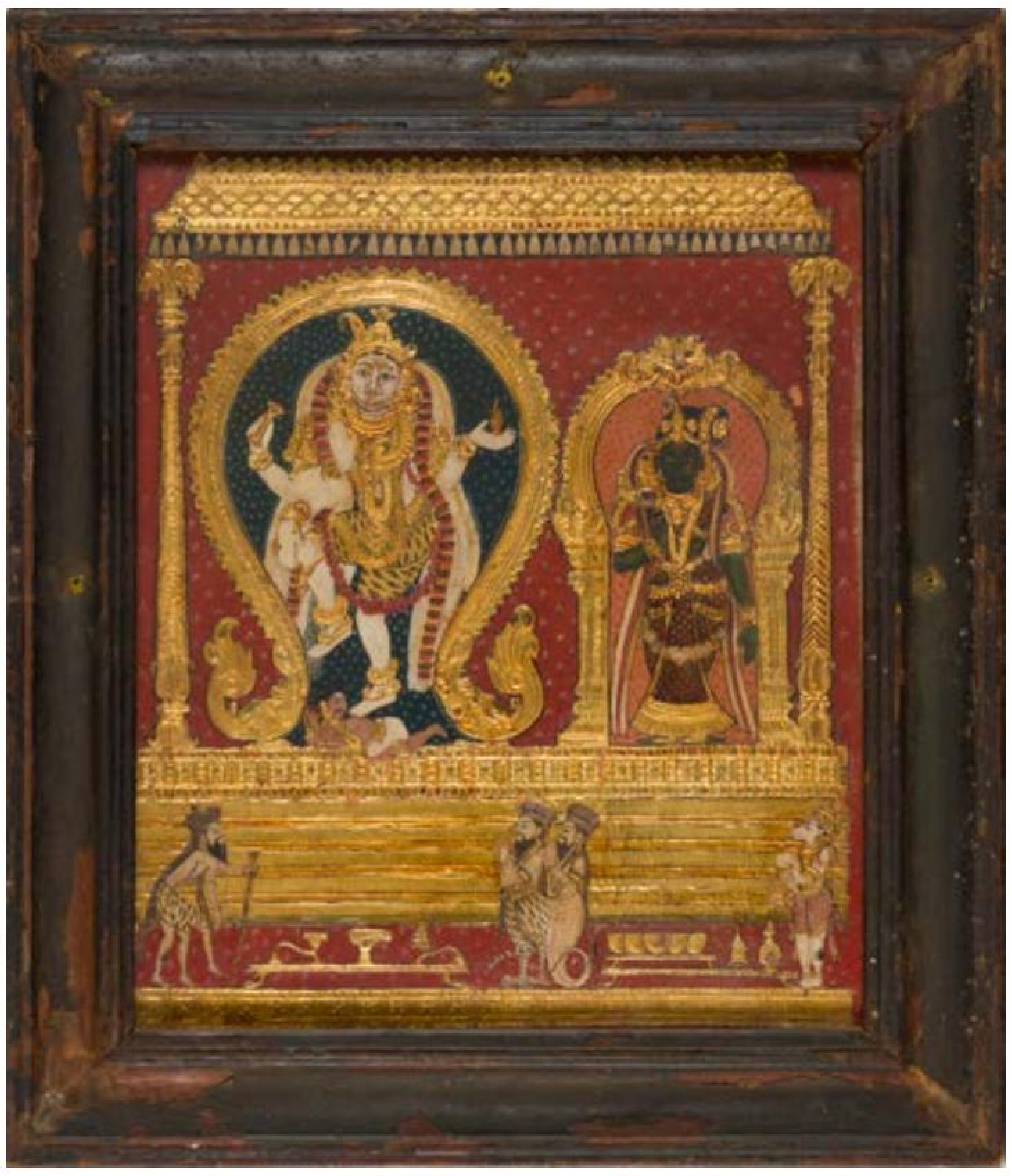


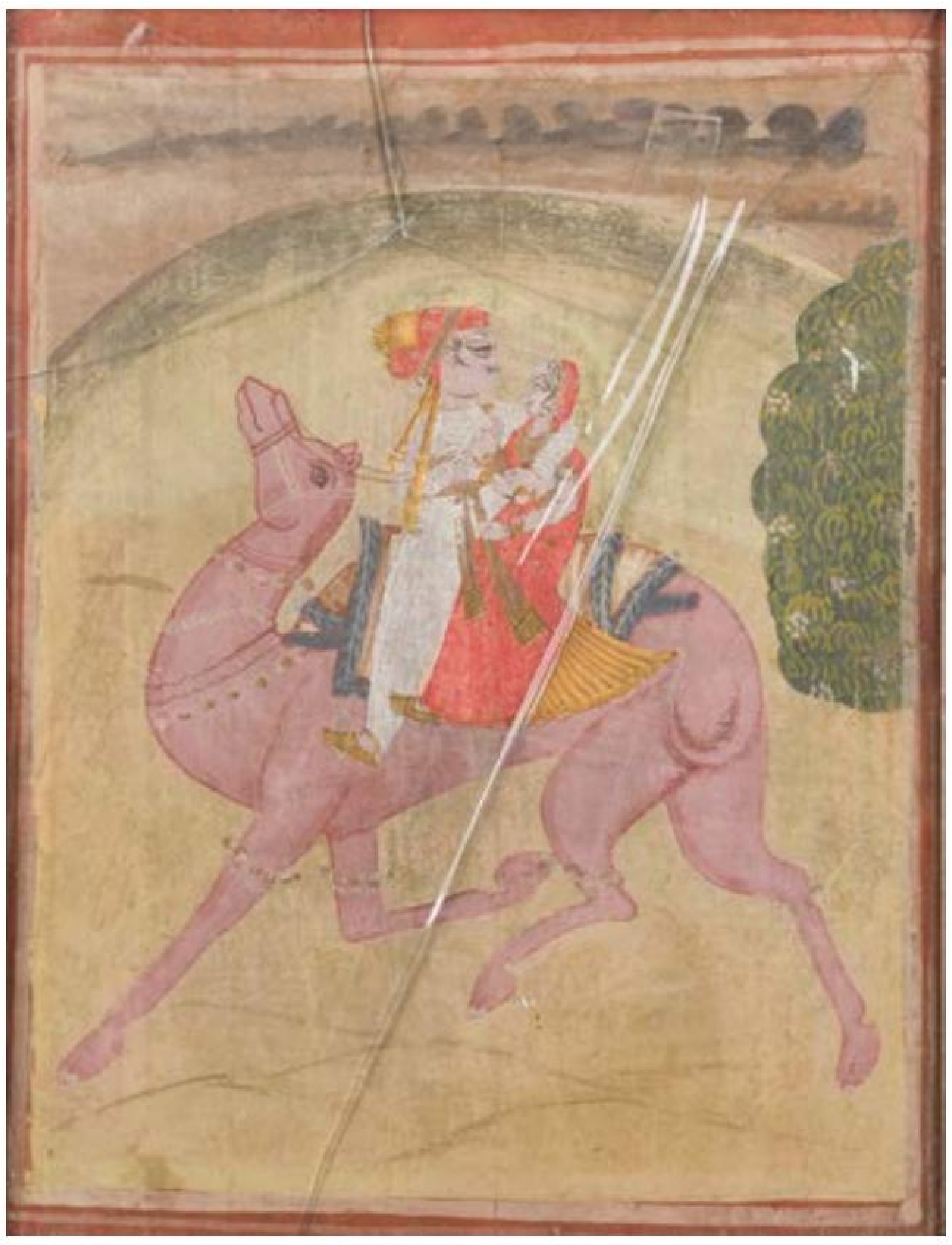
186 | A PERSIAN TILE DEPICTING A FIGURE

Persia, probably 19th century

Ceramic. 23.2 x 16.2 cm (26.2x19.1 cm with frame). With traces of use, partially cracked and damaged.

€ 300,-





187 | A TANJORE PAINTING OF SHIVA AND PARVATI

India, 19th century

Pigment and gold leaf on wood, framed and under glass. 50x43 cm. With traces of age, partially damaged.

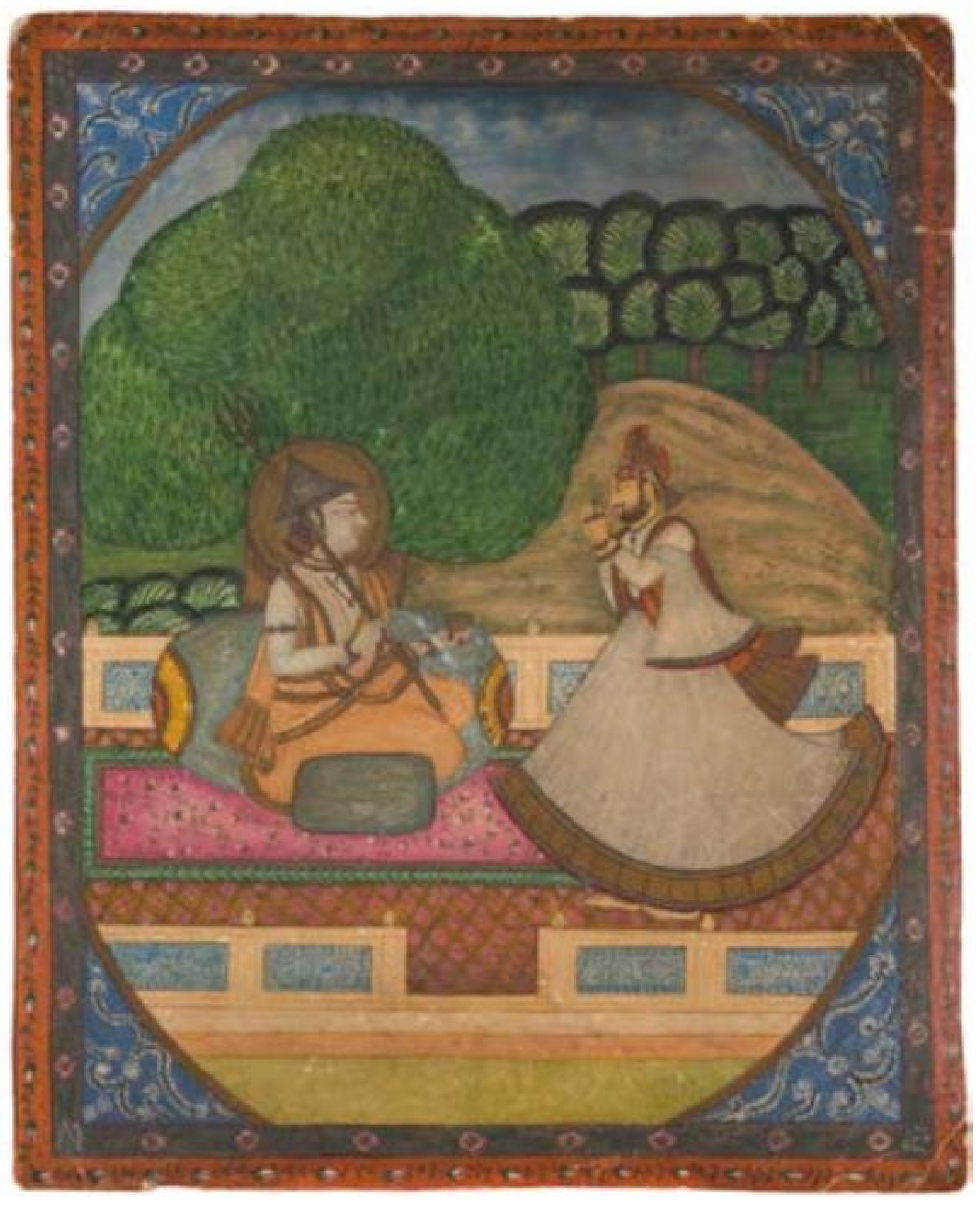
€ 1.000,-

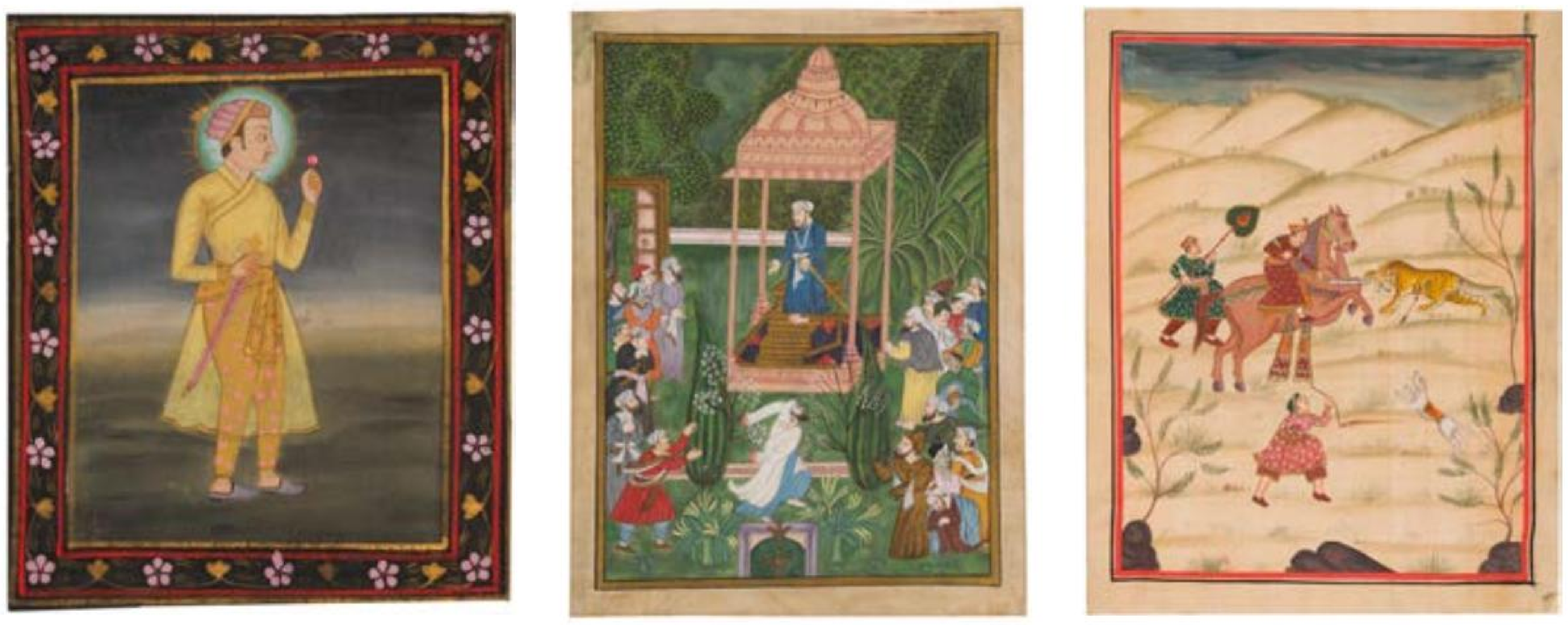
188 | AN ILLUSTRATION FROM A RAGAMALA SERIES

India

Gouache on paper, framed and under glass. 35x27.3 cm with frame. With traces of age and loss of color, partially creased and stained; the glass of the frame is damaged.

€ 300,-





189 | A MUGHAL MINIATURE PAINTING

India, 18th/19th century

Gouache on paper. 22.56x18.3 cm. With traces of age, partially creased and slightly damaged.

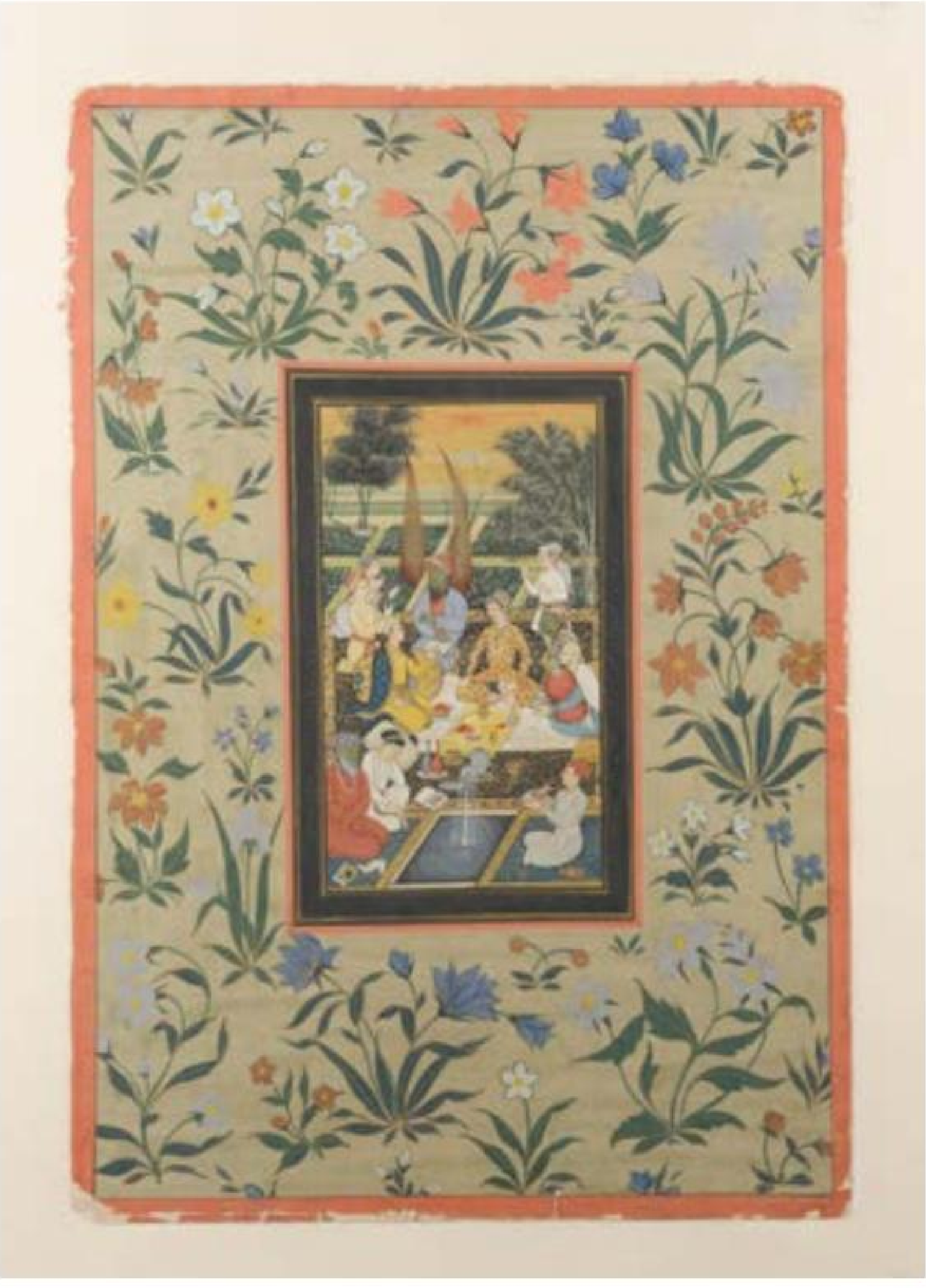
€ 200,-

190 | A GROUP OF THREE INDIAN PAINTINGS

India, 19th century

Gouache on cloth. 47.5x40.5-59x44.5 cm. Comprising two Rajasthani paintings and one illustration from a Mughal manuscript. With traces of age, slightly stained.

€ 450,-

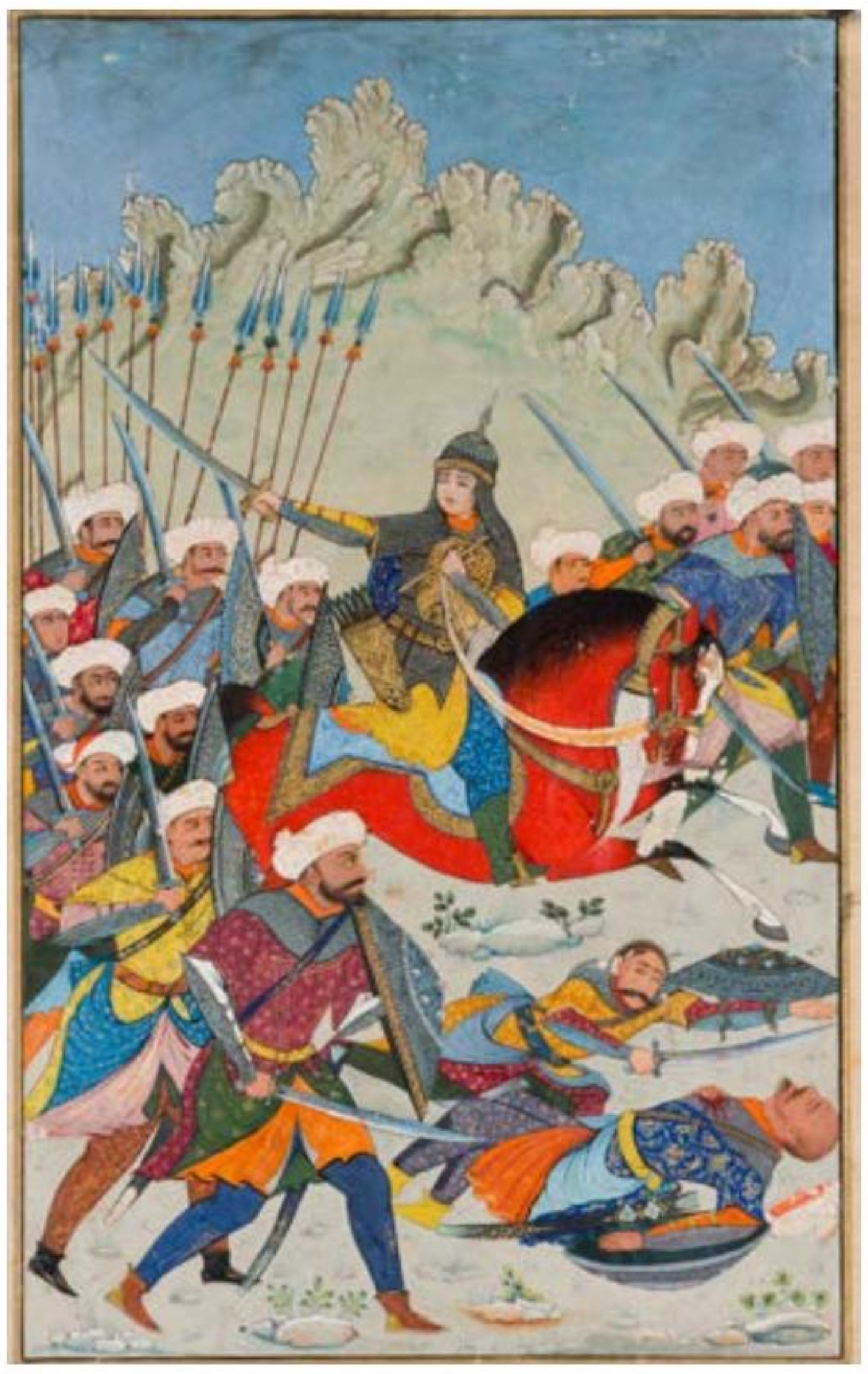


191 | A MUGHAL SCHOOL MINIATURE PAINTING

Indian/Persia, 19th century

Gouache on paper, framed and under glass. 45.5x31.5 cm (59.5x42 cm with frame). The miniature painting is painted within a flower-patterned border band. With traces of age, partially damaged at the edges.

€ 420,-

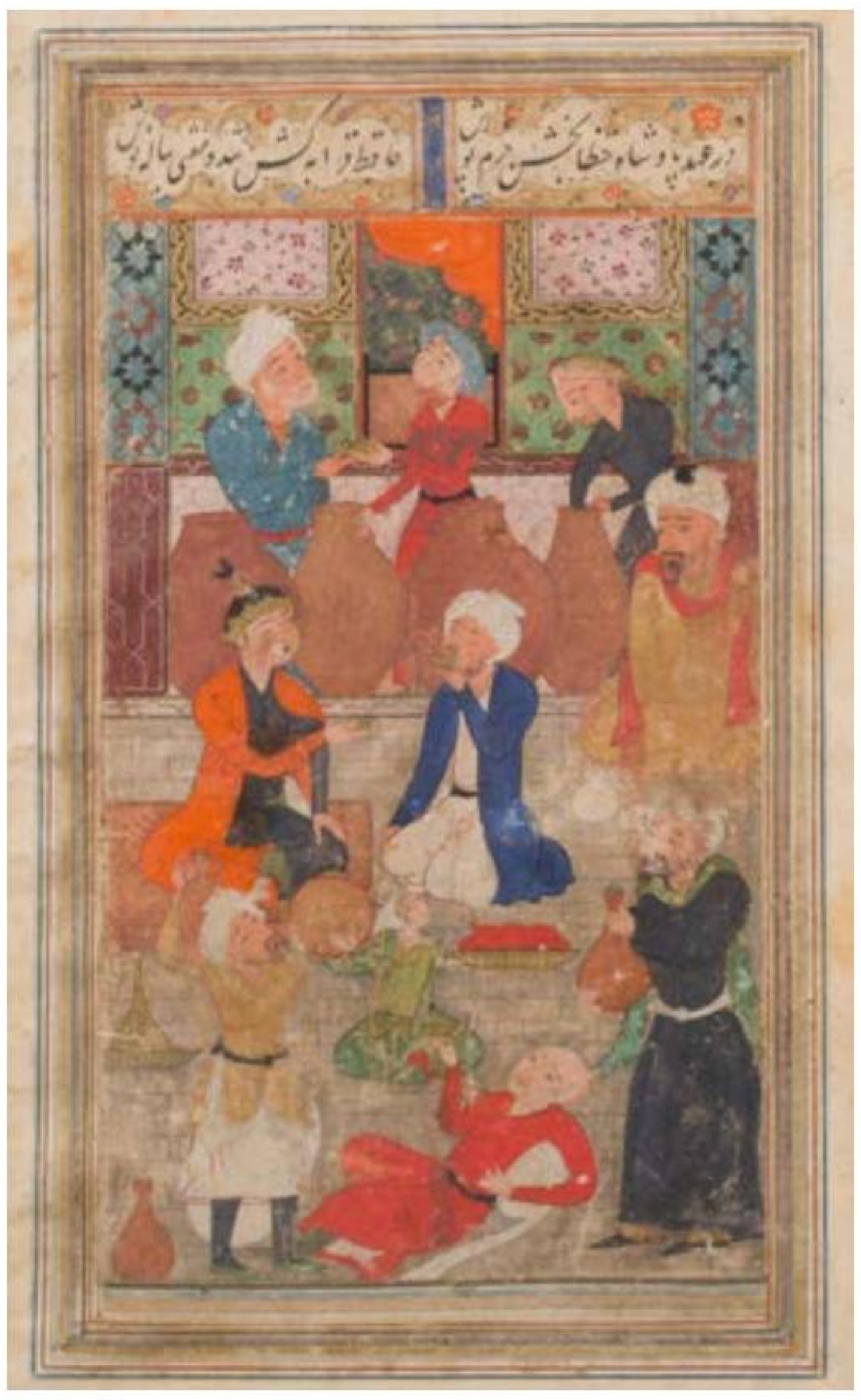


192 | A MINIATURE PAINTING DEPICTING RAZIAH SULTAN IN ARMOR ON HORSEBACK

Mughal-India, probably 18th century

Pigments and gold leaf on paper. Ca. 31.5x19.7 cm. On a galloping horse, Raziah Sultan turns back, while on the ground lies her murdered husband, Malik Altunia. The reverse with inscription and a date of 1706/07. With traces of age, partially creased and damaged.

€ 450,-

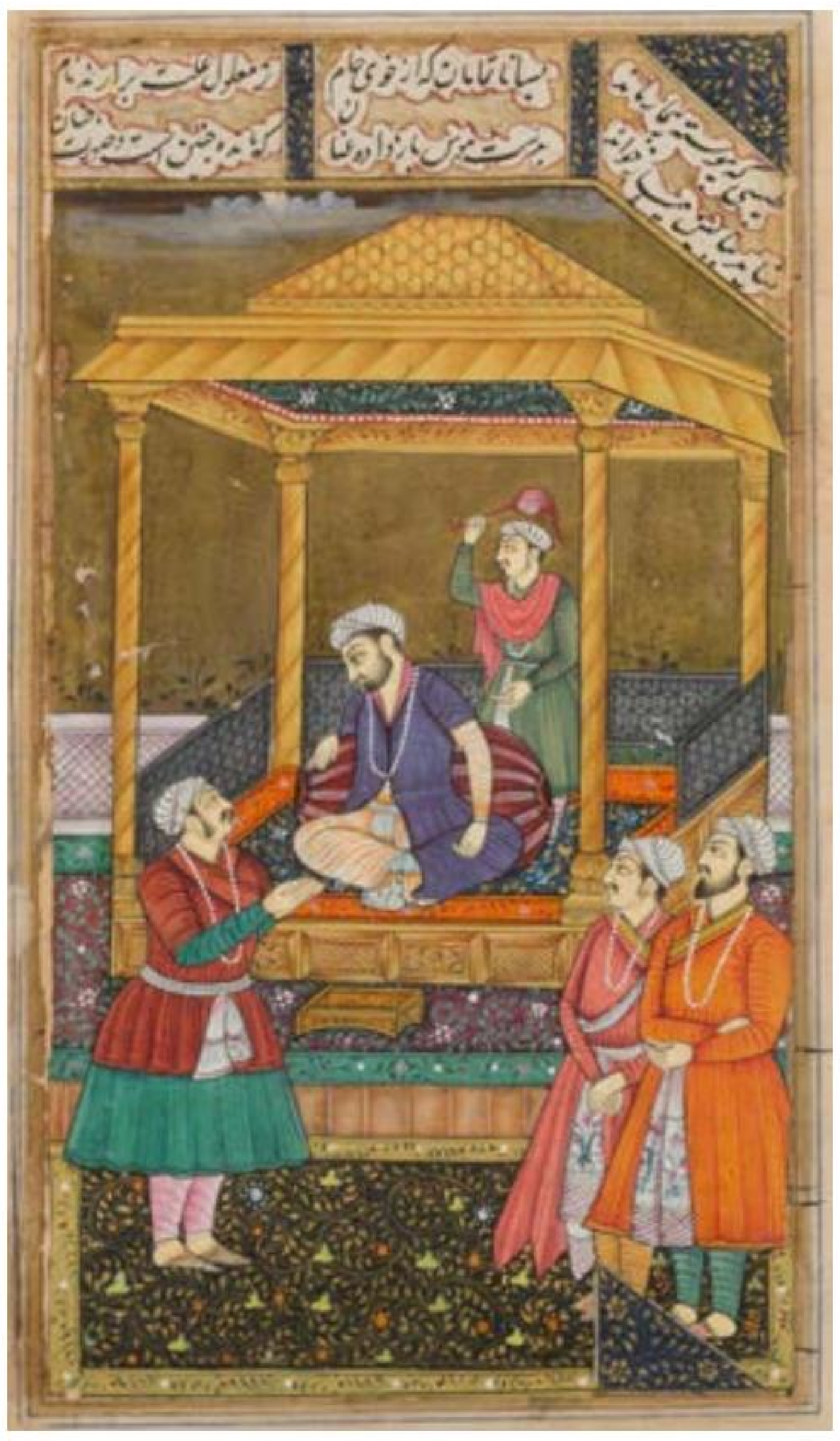


193 | A MINIATURE PAINTING

Indo-Persisch, probably 1580

Gouache and gold on paper, framed and under glass. Ca. 19.5x12 cm (31.4x25.5 cm with frame). This scene is from the 'Divan of Hafez', a celebrated collection of poems by the Persian poet Hafez. The reverse bears a label from the „20th West German Art Fair, Cologne, 25 February - 5 March 1989, Art and Antiques". With traces of age, partially creased and stained.

€ 300,-

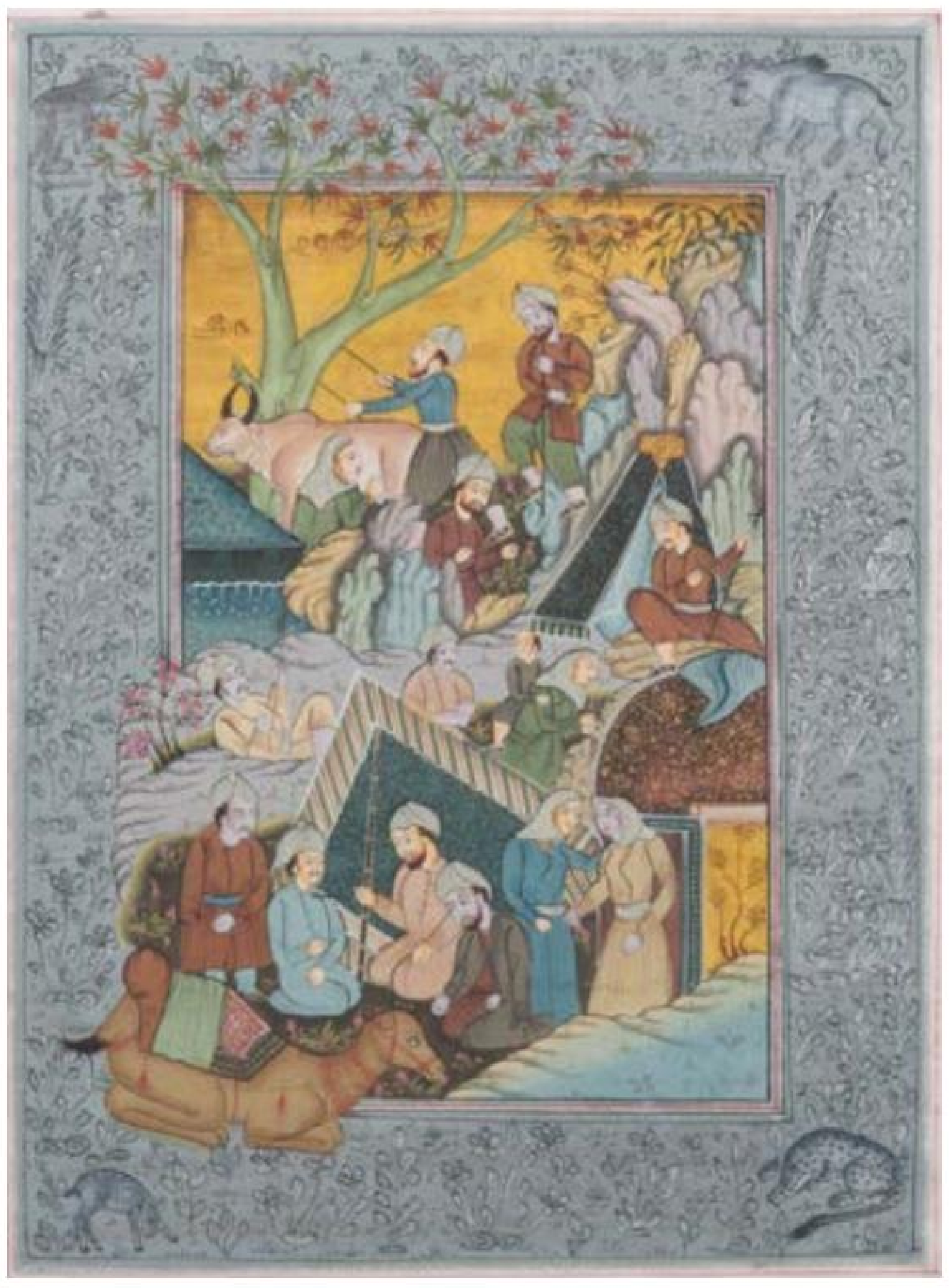


194 | THREE PERSIAN MINIATURE PAINTINGS

Persia, 19th century

Ink and color on paper, framed and under glass. 25.6x19.6 cm. With traces of age, partially damaged and stained.

€ 150,-

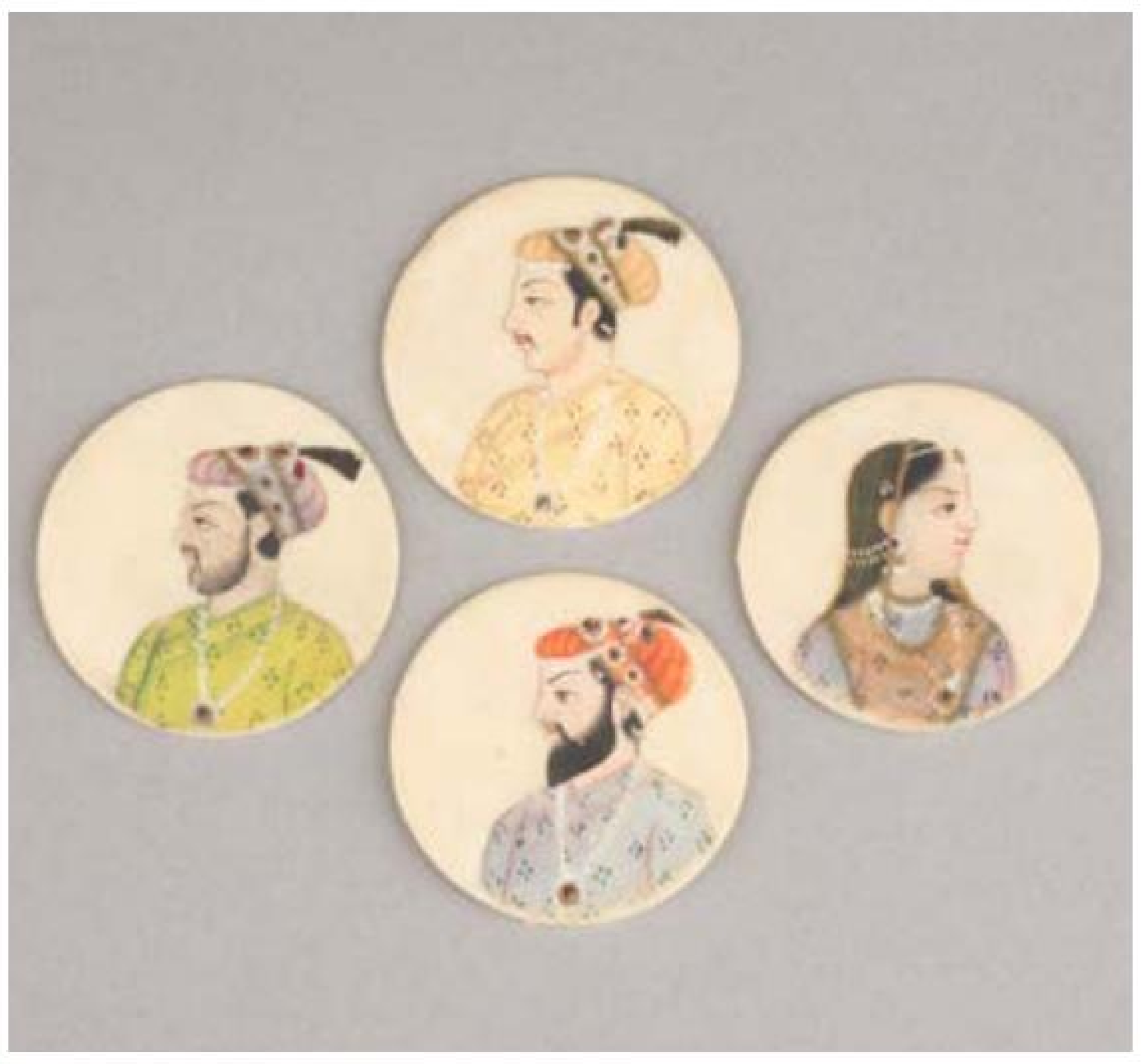


195 | AN INDO-PERSIAN MINIATURE PAINTING

India, 19th/20th century

Ink, gold and gouache on silk, framed and under glass. Ca. 19.5x14.5 cm (32.5x27 cm with frame). With traces of age.

€ 120,-



195 A | FOUR PORTRAIT MINIATURES

India, 19th/20th century

Paint on plastic dics. D. ca. 4 cm. With traces of age, partially abraded and stained.

€ 150,-

196 | HUU HUNG BUI

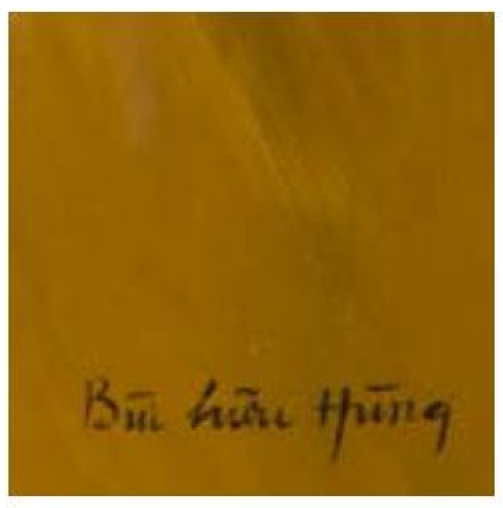
1957 Vietnam

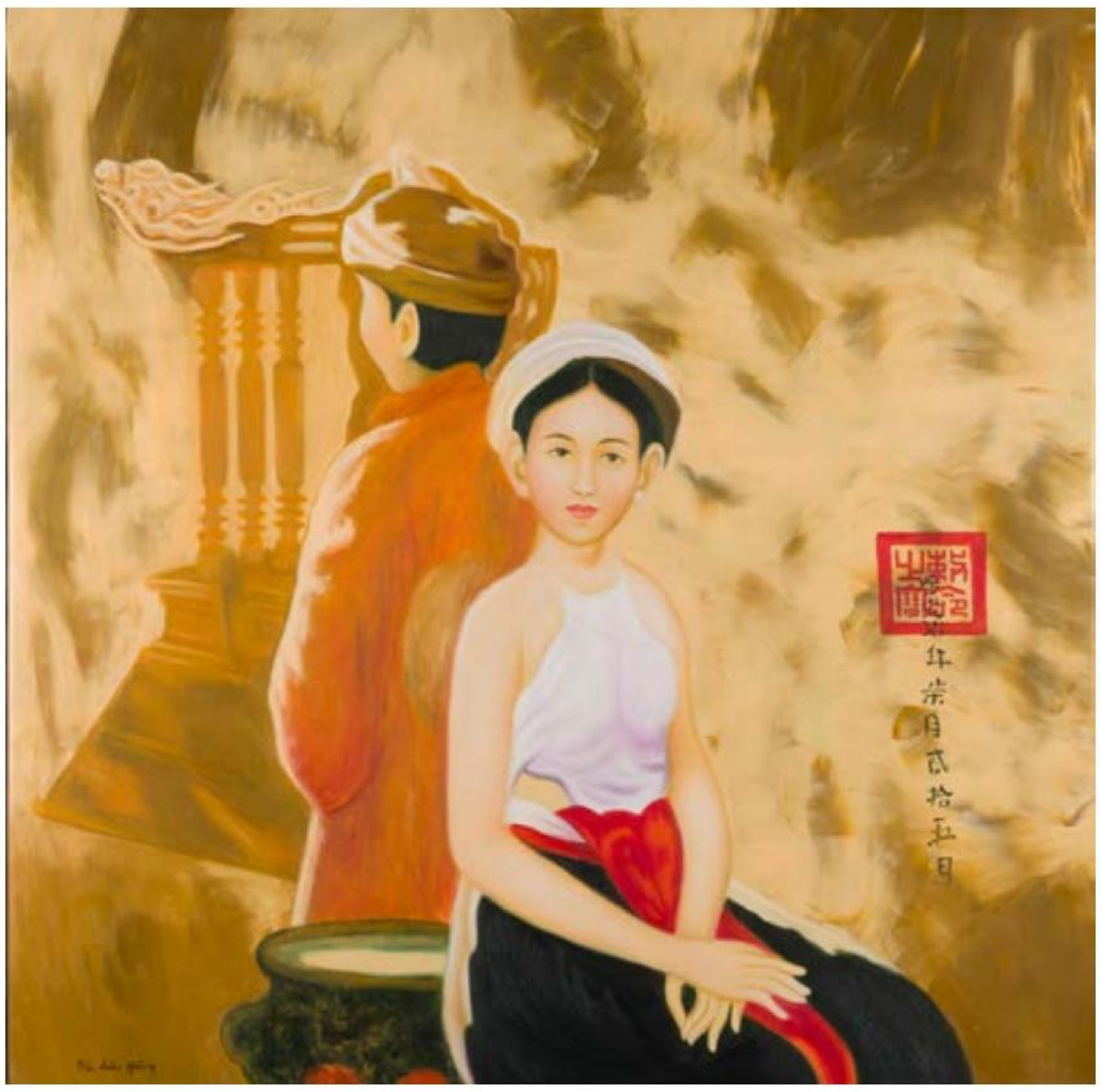
A LADY

Vietnam

Lacquer on canvas. 80.5 × 79.5 cm, framed. Signed by the artist lower left. Overall in good condition. Bui Huu Hung (b. 1957, Hanoi) is a leading contemporary Vietnamese artist, celebrated for blending traditional lacquer techniques with modern sensibilities. His works often depict elegant Vietnamese women or still lifes, enhanced with gold foil to create luminous textures. Hung's art bridges past and present, preserving and redefining the legacy of Vietnamese lacquer painting.

Provenance: From a German private collection, acquired in 2006.





197 | QUANG EM DO

1942 - 2021

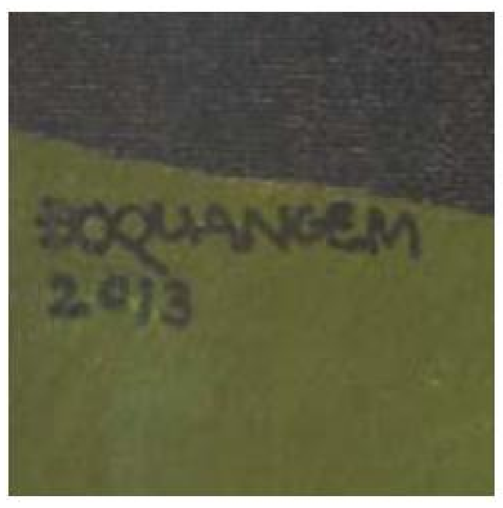
ANTIQUE POT AND SILKS

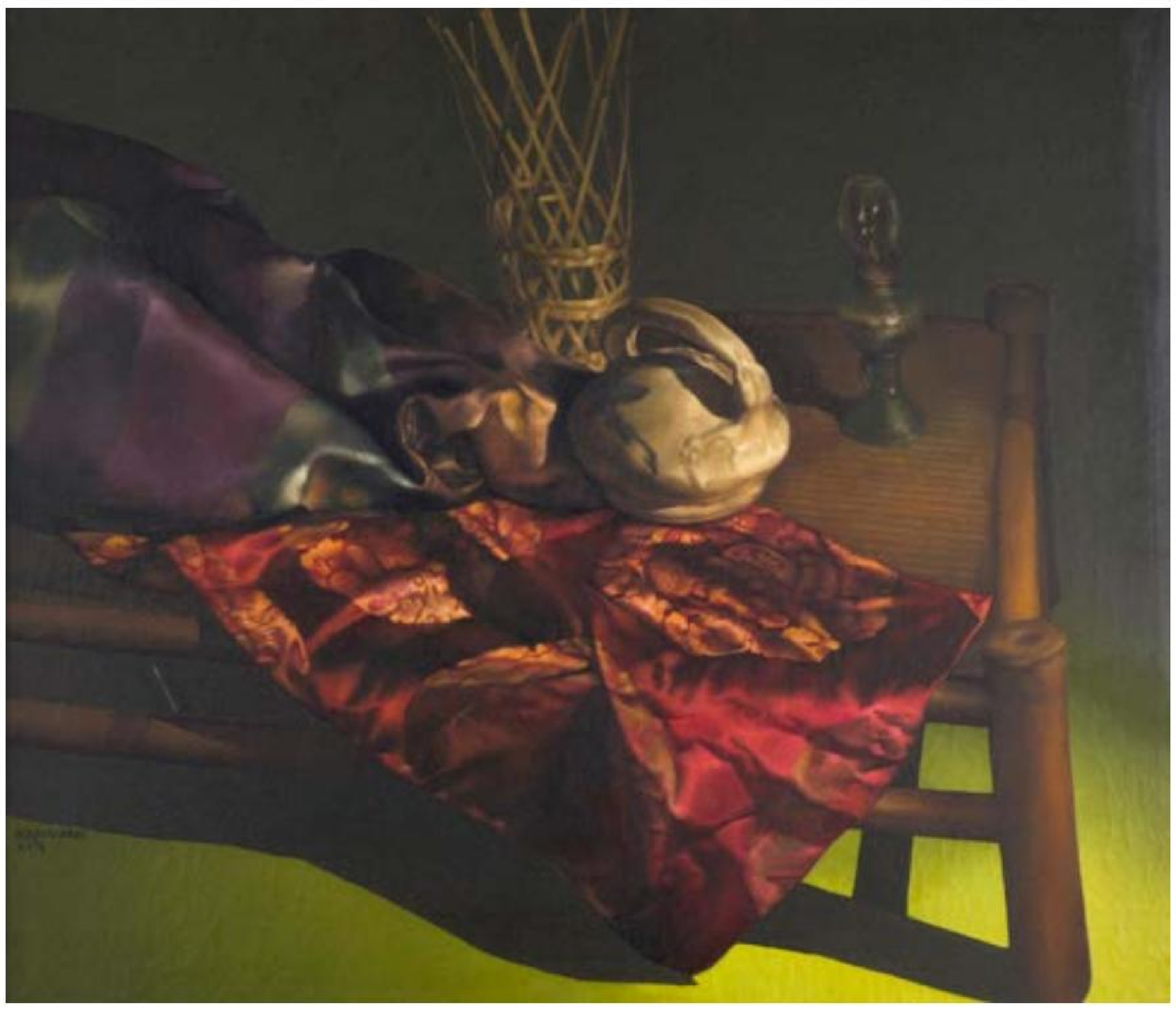
Vietnam, 2013

Oil on canvas, framed and under glass. 66x77x2 cm (87x98x9.5 cm with frame). The artist masterfully interprets the scene through his refined use of light, shadow, and spatial composition. His signature and date appear at the lower left. Notably, the work is presented in a frame handcrafted by the artist himself. Accompanied by a certificate of authenticity signed by the artist. Overall in good condition. Do Quang Em is one of Vietnam's most respected realist painters, known for his masterful use of light, shadow, and space. His deeply personal works-often portraits and still lifes-reflect an intimate focus on family, daily objects, and emotional clarity.

Provenance: From a Austrian private collection.

€ 10.000,-





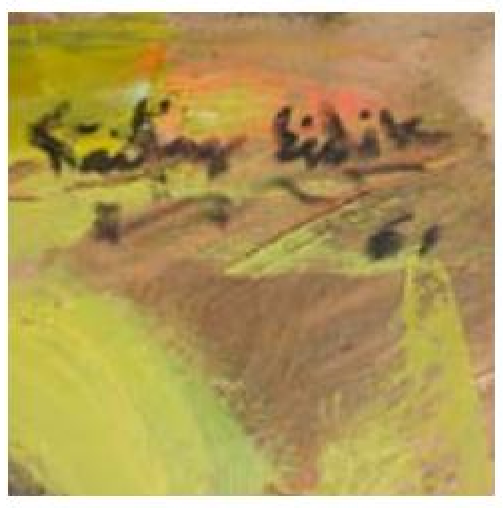
198 | FAJAR SIDDIK, PORTRAIT OF TWO GIRLS

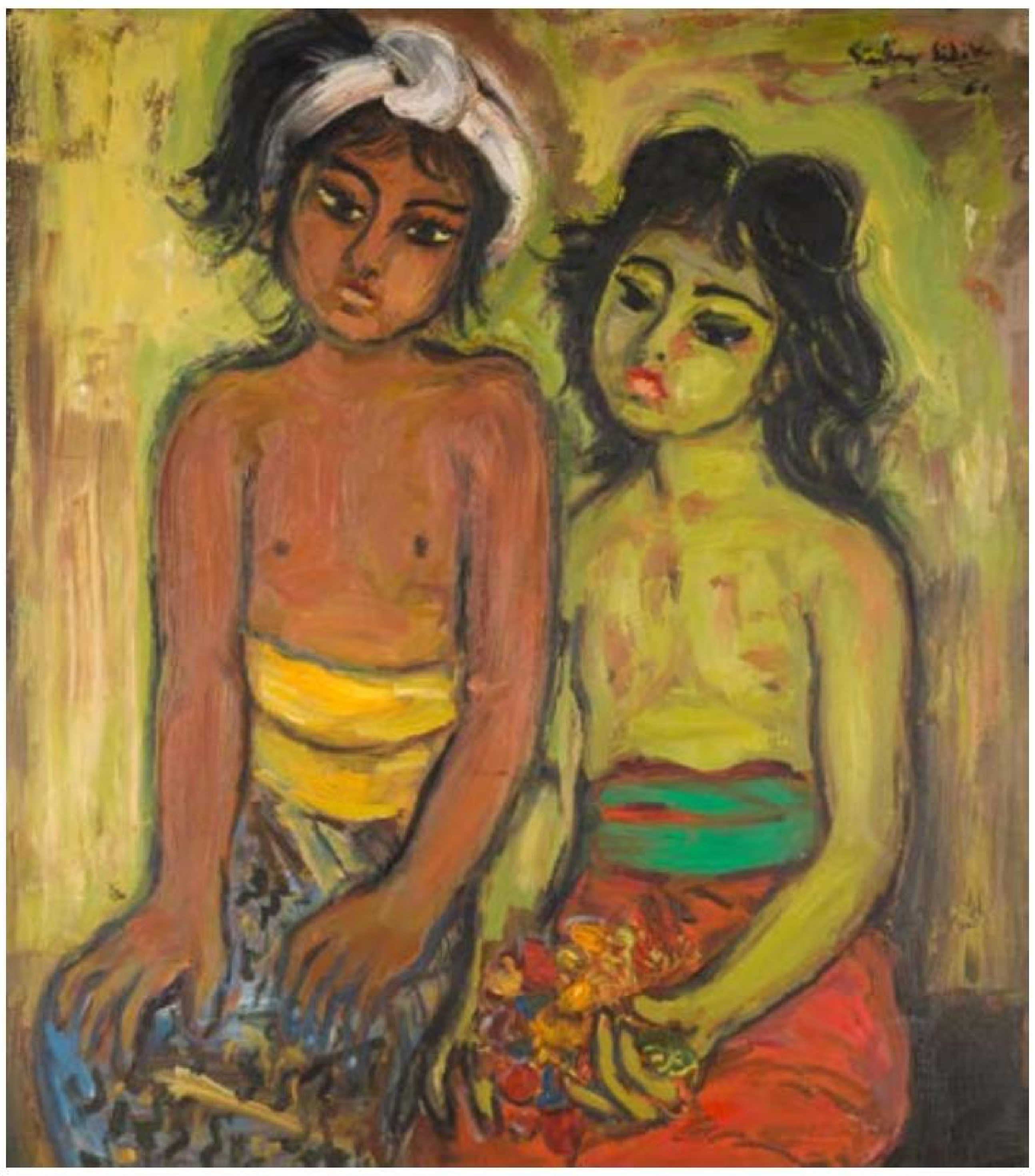
Indonesia, 1961

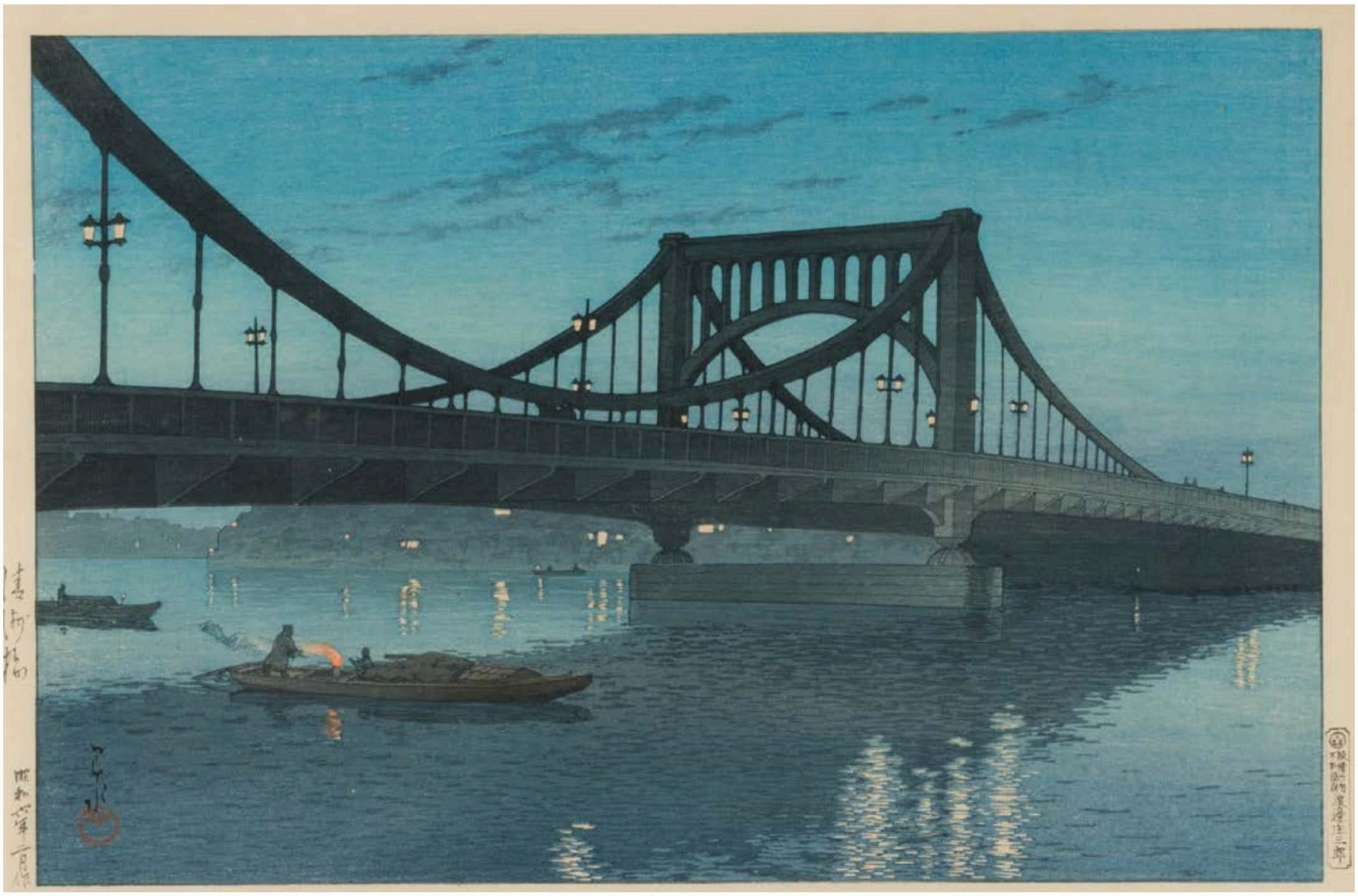
Oil on canvas, framed. Visible size 80x72 cm (97x84x6.5 cm with frame). Signed and dated upper right. Fadjar Sidik (1930-2004) was a pioneering Indonesian painter best known for his abstract series. His figurative works, such as the present portrait, are rare within his oeuvre. In 2024, his work was featured for the first time at the Venice Biennale, highlighting renewed international interest in his practice. With slight traces of age.

Provenance: From a private collection in Southern Germany.

€ 1.200,-



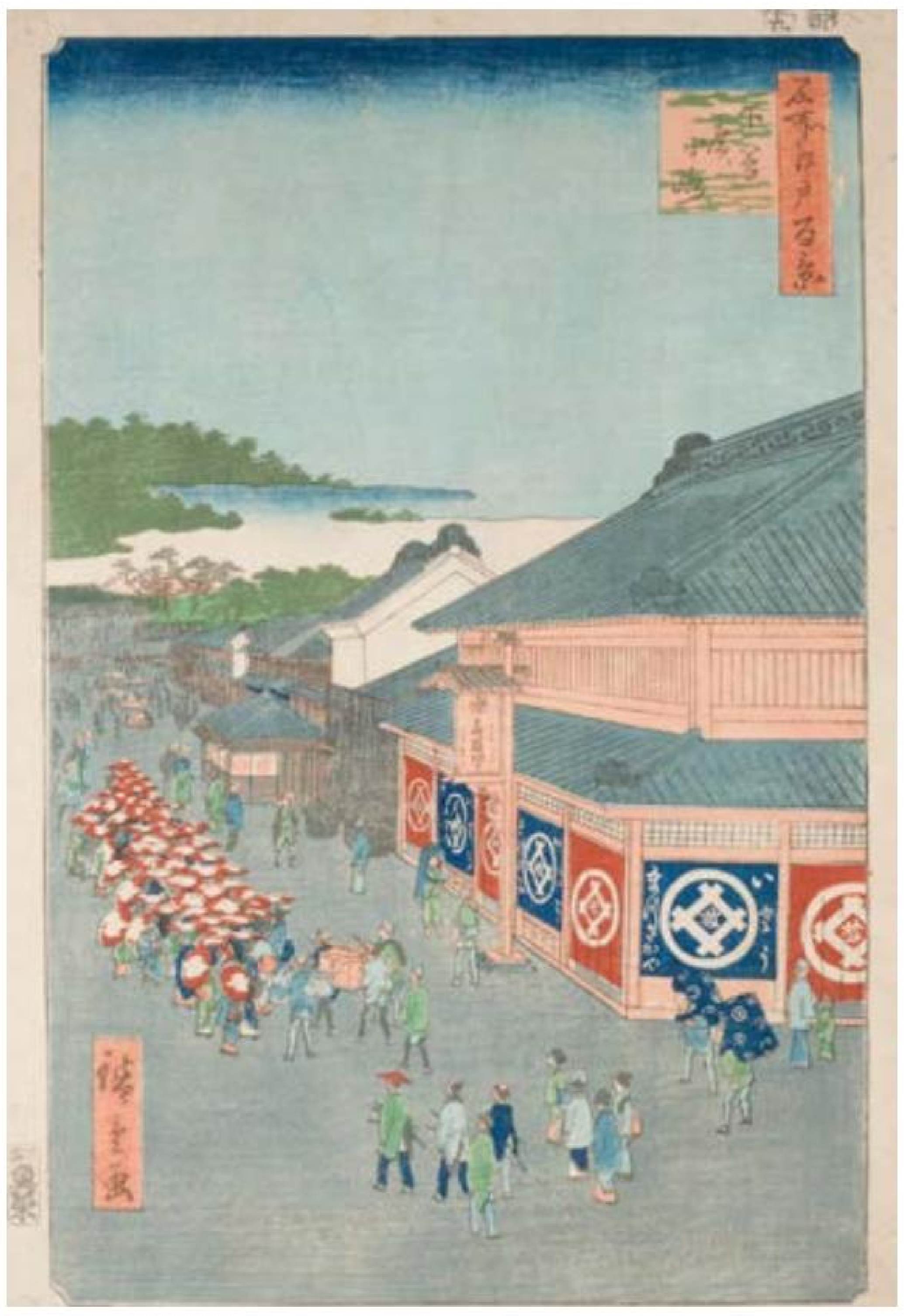




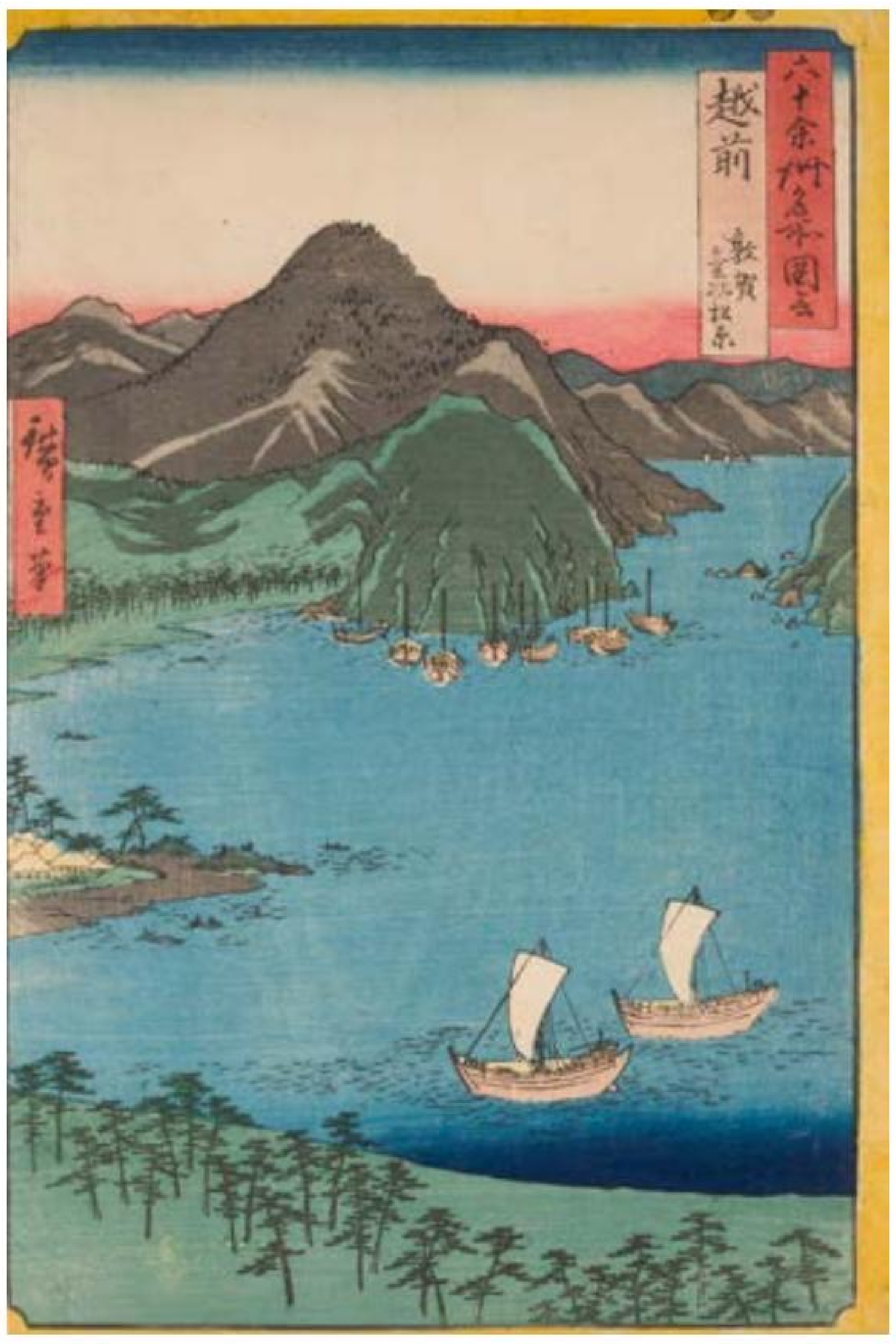
199 | **HASUI KAWASE**
1883 - 1957
KIYOSUBASHI
Japan, 1931

Woodblock print, framed and under glass. 26x39.2 cm. The print depicts the view of the Kiyosu Bridge in the early evening. Signed: Hasui. Seal: Kawase. Publisher: Watanabe Shsaburo. With traces of age.
Provenance: From a private collection in North Rhine-Westphalia.

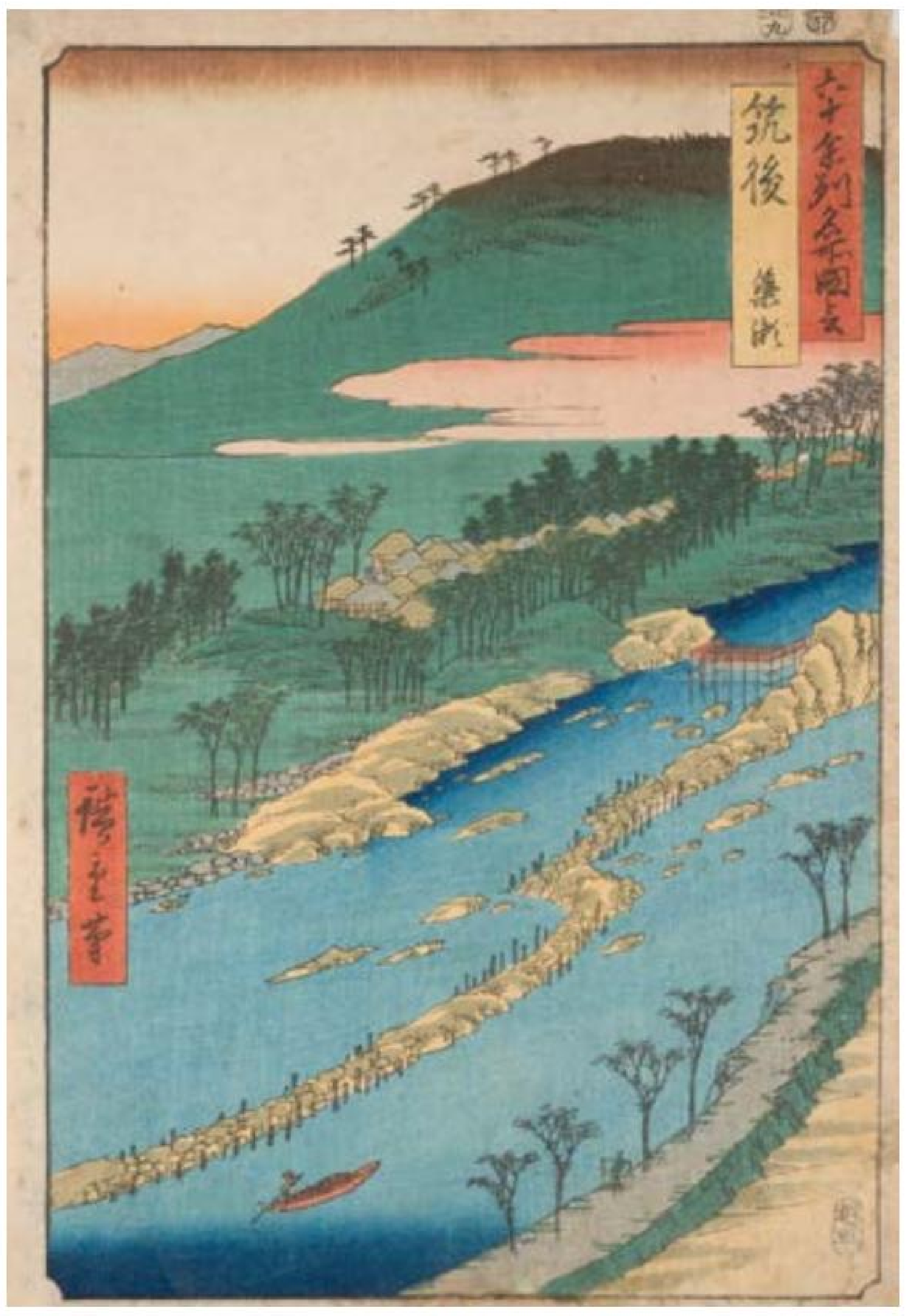
€ 500,-



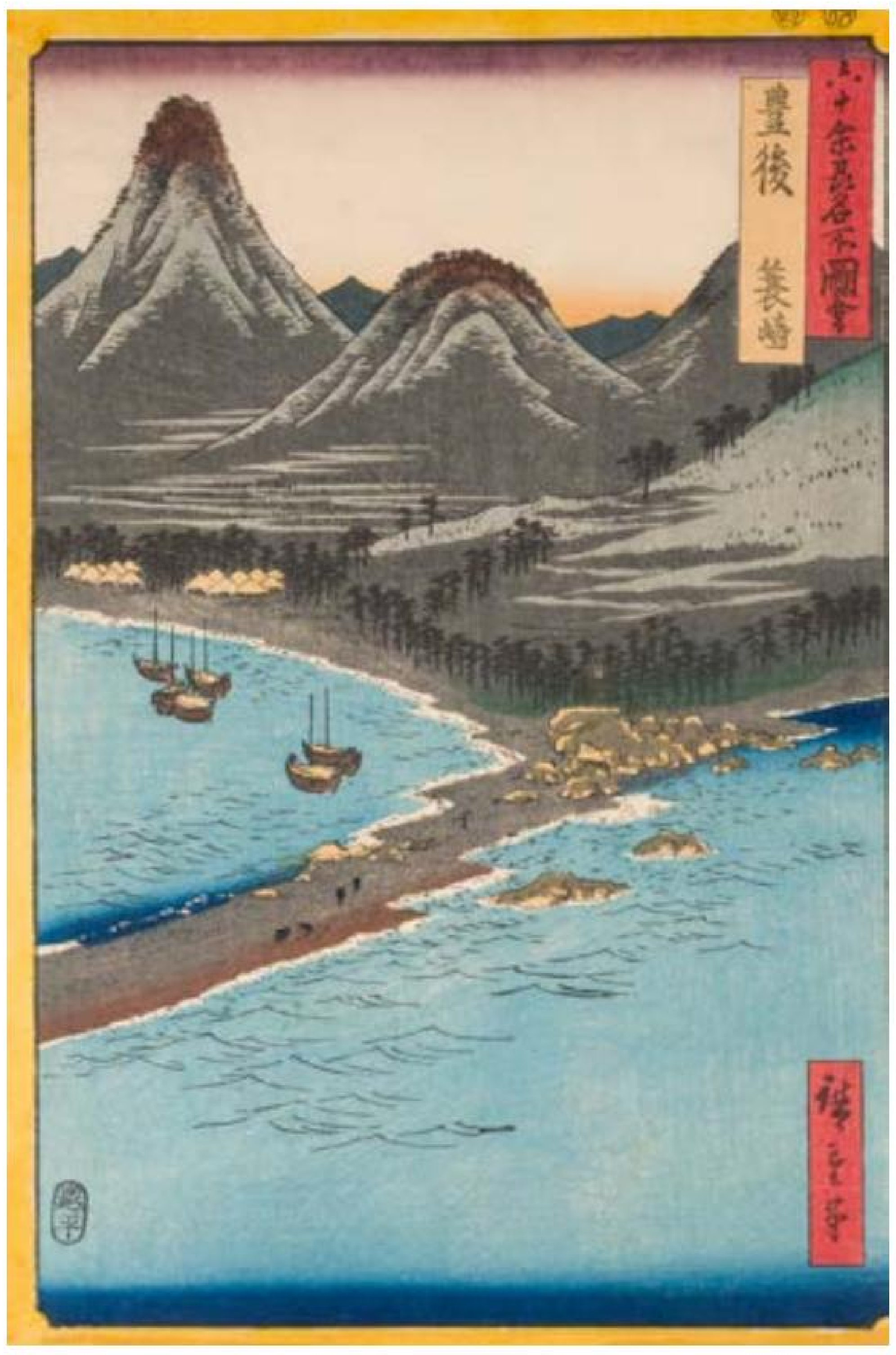
200 | HIROSHIGE UTAGAWA
1797 - 1858
SHITAYA HIROKOJI
Japan, 1856
Woodblock print. 35.5 × 24.5 cm. From the series „Meisho Edo Hyakkei“ (One Hundred Views of Famous Places of Edo), signed „Hiroshige ga“, published by Uoya Eikichi. With traces of age.
€ 300,-



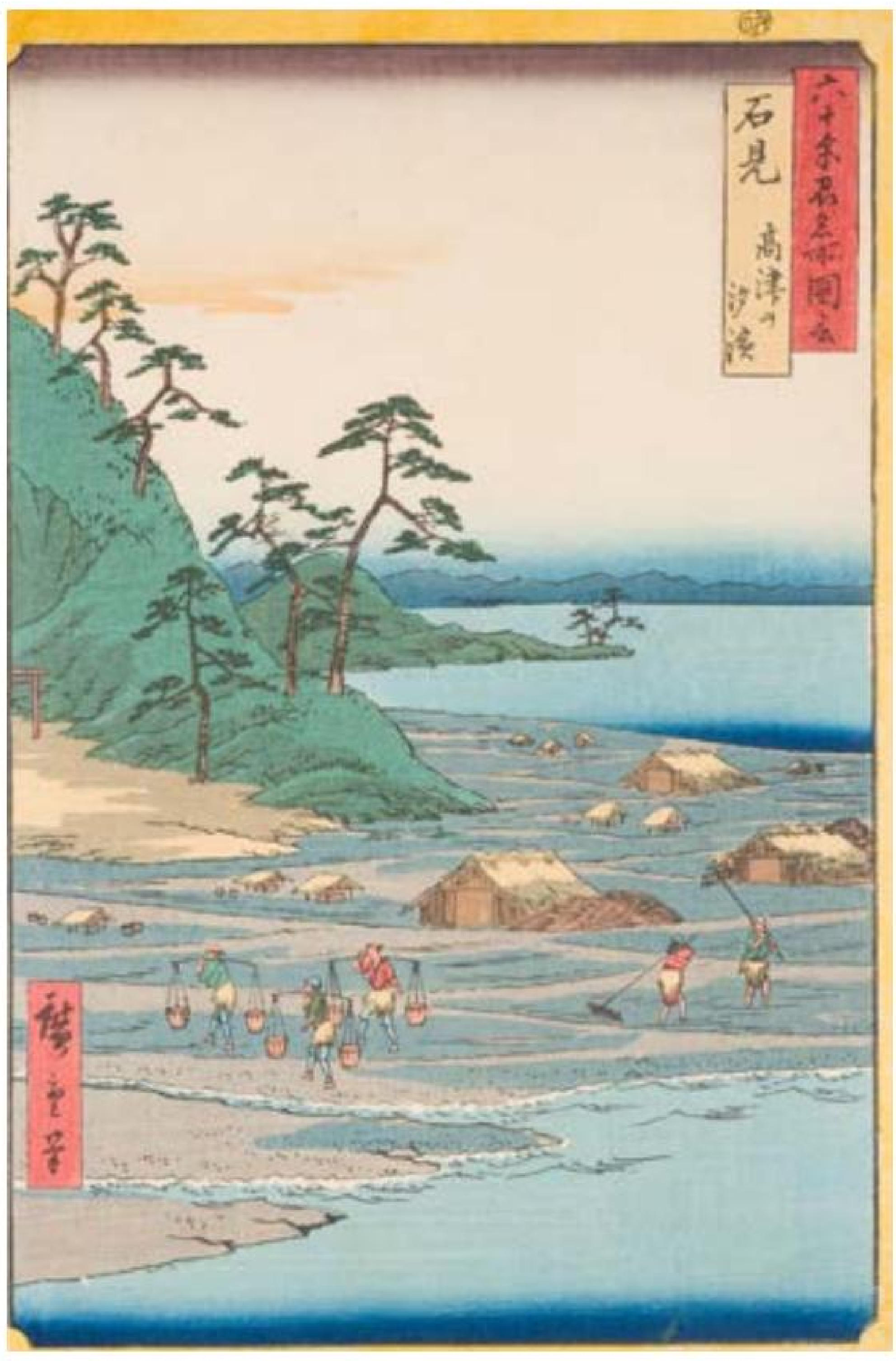
201 | HIROSHIGE UTAGAWA
1797 - 1858
ECHIZEN PROVINCE: TSURUGA KEHI-NO-MATSUBARA
Japan, 1853
Woodblock print. 36x23 cm. Signed „Hiroshige ga“. With two Nanushi censor seals „Hama Yahei“ and „Magomi Kangeyu“. With traces of age.
€ 200,-

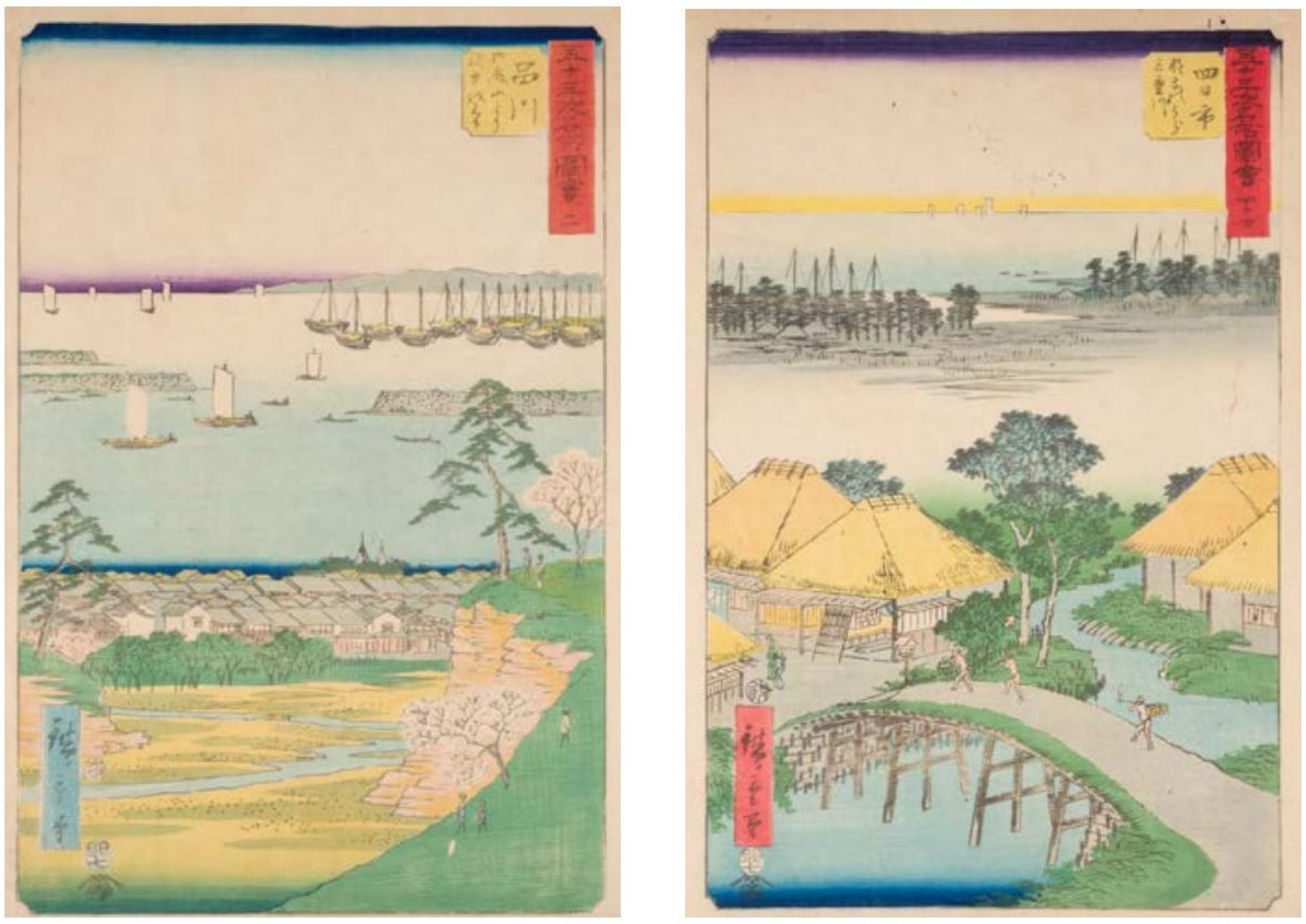


202 | HIROSHIGE UTAGAWA
1797 - 1858
CHIKUGO YANASE
Japan, 1855
Woodblock print. 36x24.5 cm. From the series „Rokuju-yo shu meisho zue“ (Illustrated Guide to Famous Places in the Sixty-odd Provinces), signed Hiroshige ga, published by Koshimuraya Heisuke. With traces of age, partially damaged and stained.
€ 200,-



203 | HIROSHIGE UTAGAWA
1797 - 1858
BUNGO MINOZAKI
Japan, 1856
Woodblock print. 36x23.5 cm. From the series „Rokuju-yo shu meisho zue“ (Illustrated Guide to Famous Places in the Sixty-odd Provinces), signed Hiroshige ga, published by Koshimuraya Heisuke. With traces of age.
€ 200,-





204 | HIROSHIGE UTAGAWA
1797 - 1858

IWAMI TAKATSUYAMA SHIOHAMA
Japan, 1853

Woodblock print. 36x23.5 cm. From the series „Rokuju-yo shu meisho zue“ (Illustrated Guide to Famous Places in the Sixty-odd Provinces), with a seal „aratame“. With traces of age.

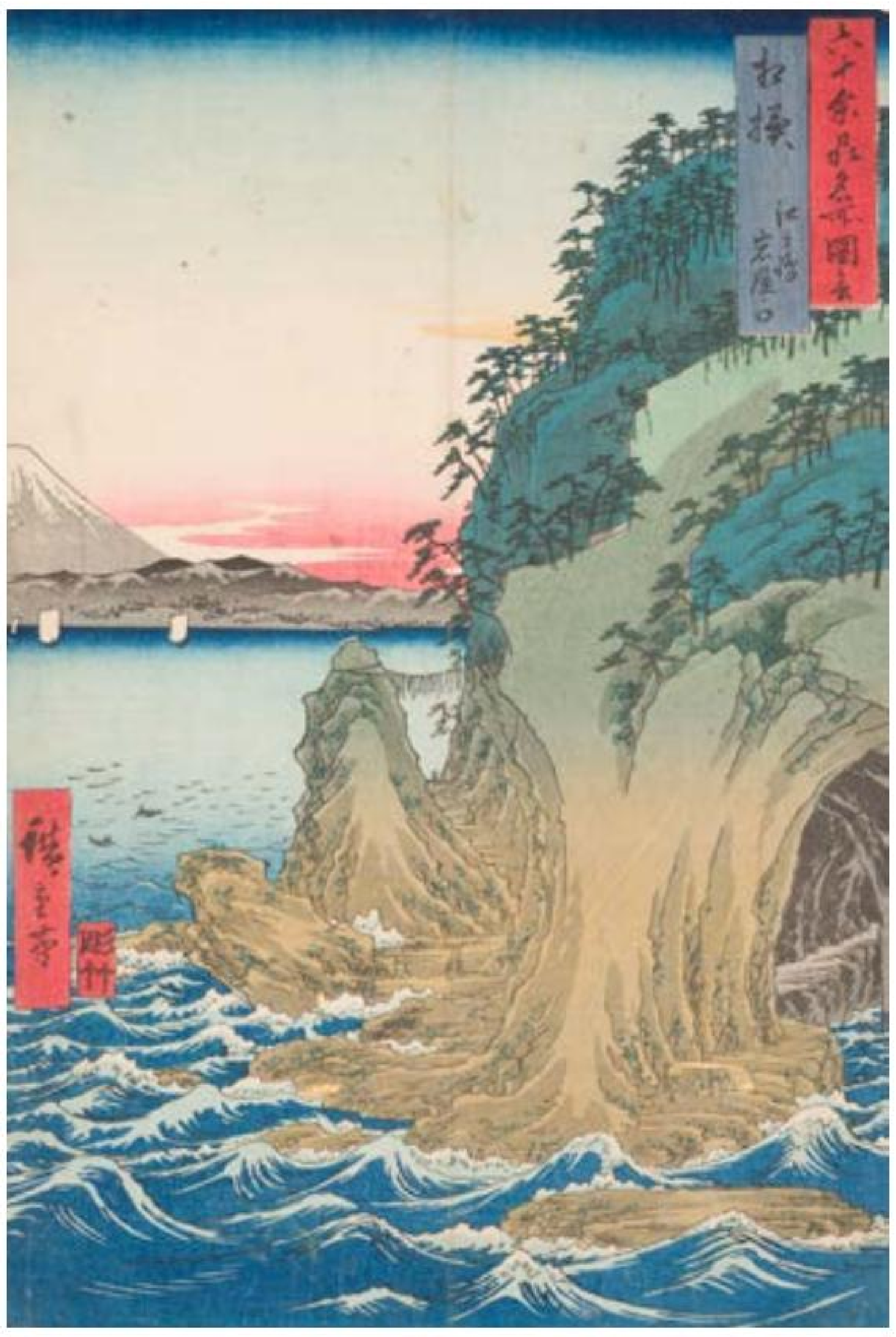
€ 180,-

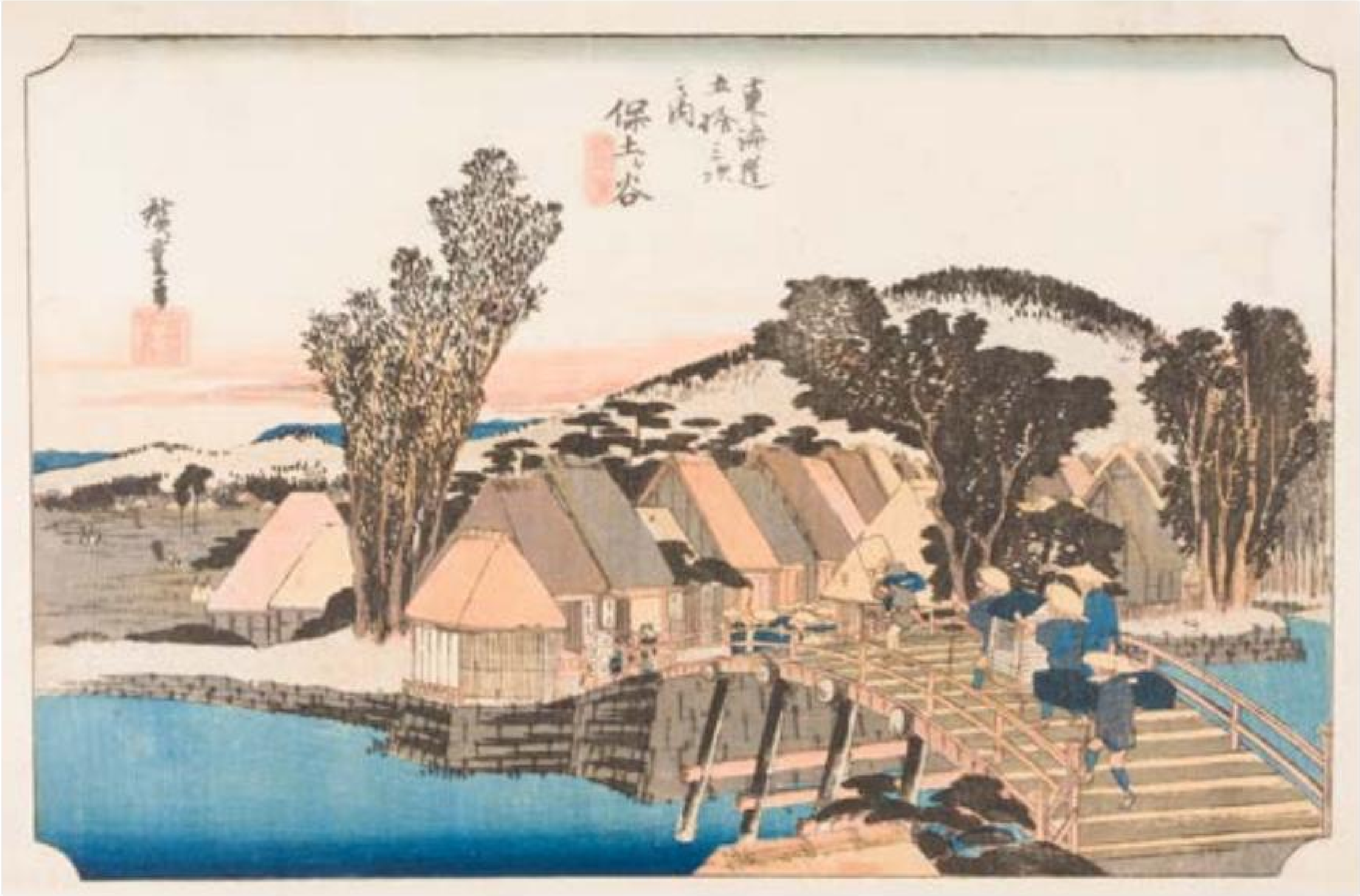
205 | HIROSHIGE UTAGAWA
1797 - 1858

TWO UKIYO-E
Japan, 1855

Woodblock print. 36x24.5 cm. Including “Yokkaichi Nagonoura, Mie-gawa” (Yokkaichi – Nago Bay, Mie River), No. 44 from the series “Gojusan tsugi meisho zue” (Illustrated Guide to Famous Places along the Fifty-three Stations), and “Shinagawa”, No. 2 from the same series; both signed Hiroshige hitsu, with censor’s seal aratame, Hare 7, published by Tsutaya Kichizo (Koeido). With traces of age.

€ 260,-





206 | HIROSHIGE UTAGAWA
1797 - 1858

SAGAMI PROVINCE: ENOSHIMA, THE ENTRANCE TO THE CAVES
Japan, 1853

Woodblock print. 34.6x23.2 cm. From the series „the Famous Places in the Sixty-odd Provinces“. Depicts the caves in the cliffs at Enoshima, with the path leading to the Benten Shrine. Waves break against the rocks, with Mount Fuji visible in the background. With traces of age, partially creased.
Provenance: From an old private collection in North Rhine-Westphalia, acquired in 1976 from the auction house Lempertz.

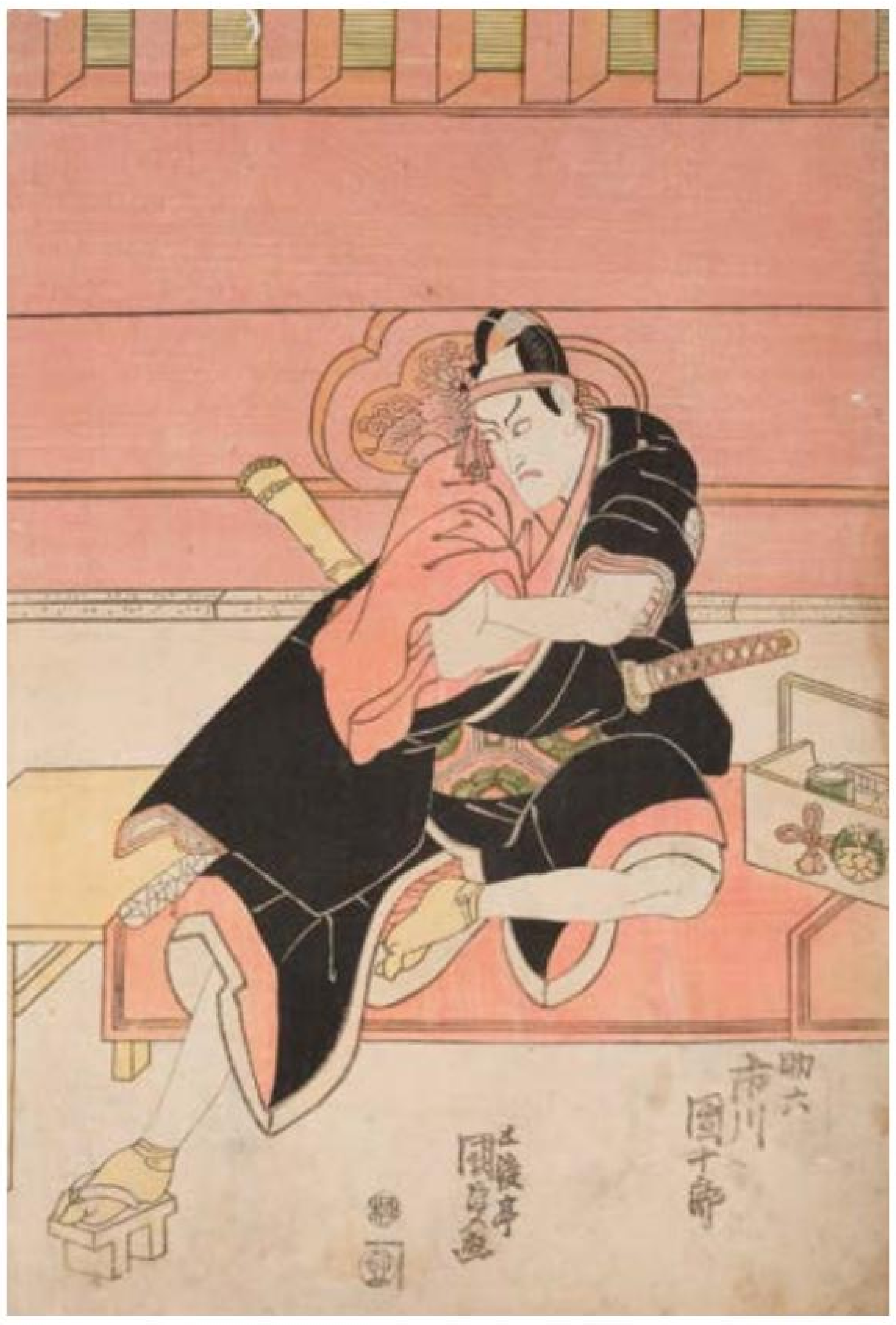
€ 150,-

207 | HIROSHIGE UTAGAWA
1797 - 1858

HODOGAYA: SHINMACHI BRIDGE
Japan, 1833-1834

Woodblock print. 24.7x37.7 cm. Depicting the Shinmachi Bridge crossing to the village at Hodogaya. No. 5 from the series „Tokaido gojusan-tsugi no uchi“ (The Fifty-three Stations of the Tokaido), published by Hoeido. With traces of age.

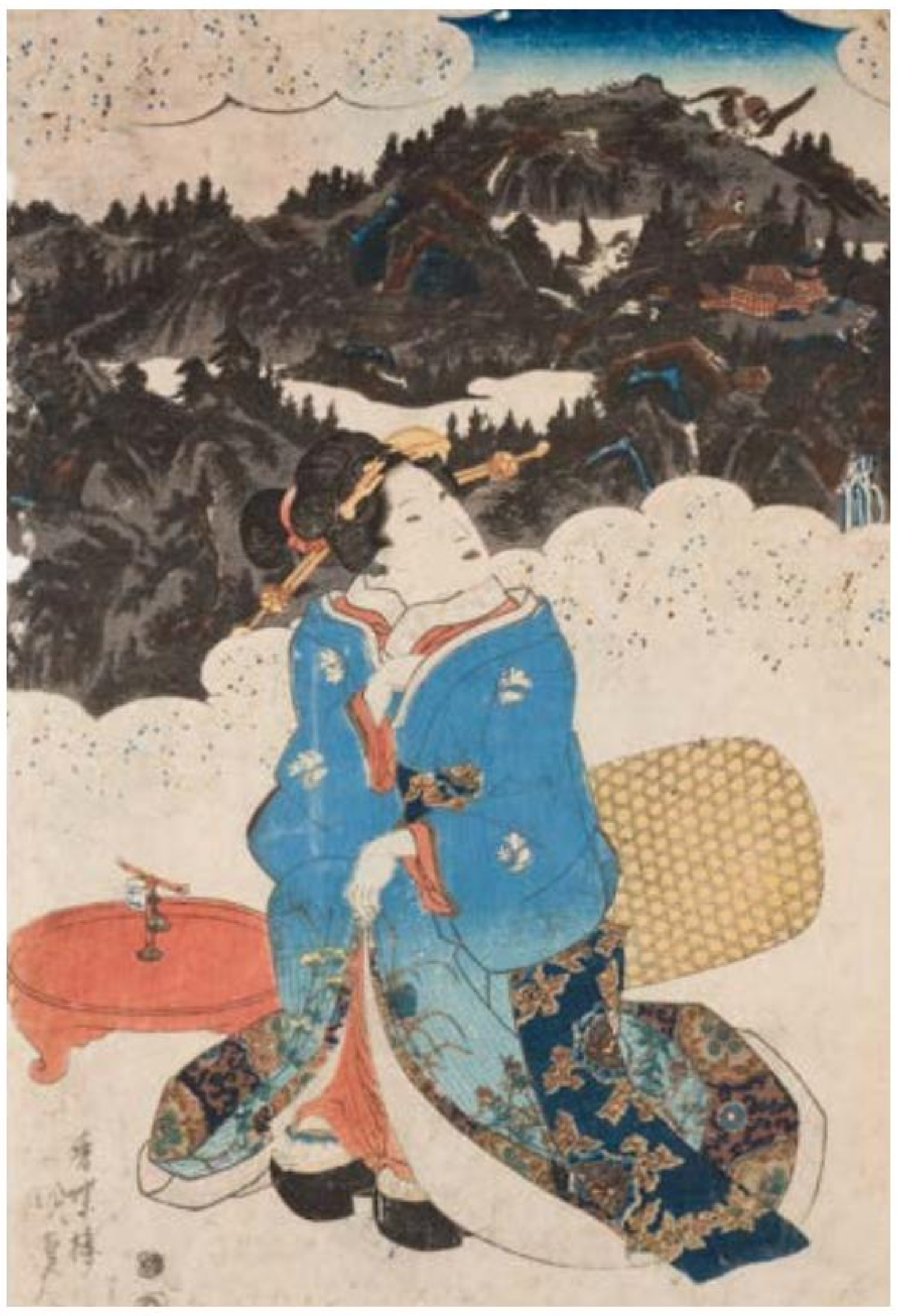
€ 200,-



208 | KUNISADA UTAGAWA
1786 - 1865
ICHIKAWA DANJURO AS SUKEROKU
Japan, 1830

Woodblock print. 36x24.5 cm. Signed Gototei Kunisada ga, with censor's seal kiwame (approved), published by Tsuruya Kiemon (Senkakudo). With traces of age, partially damaged and stained.

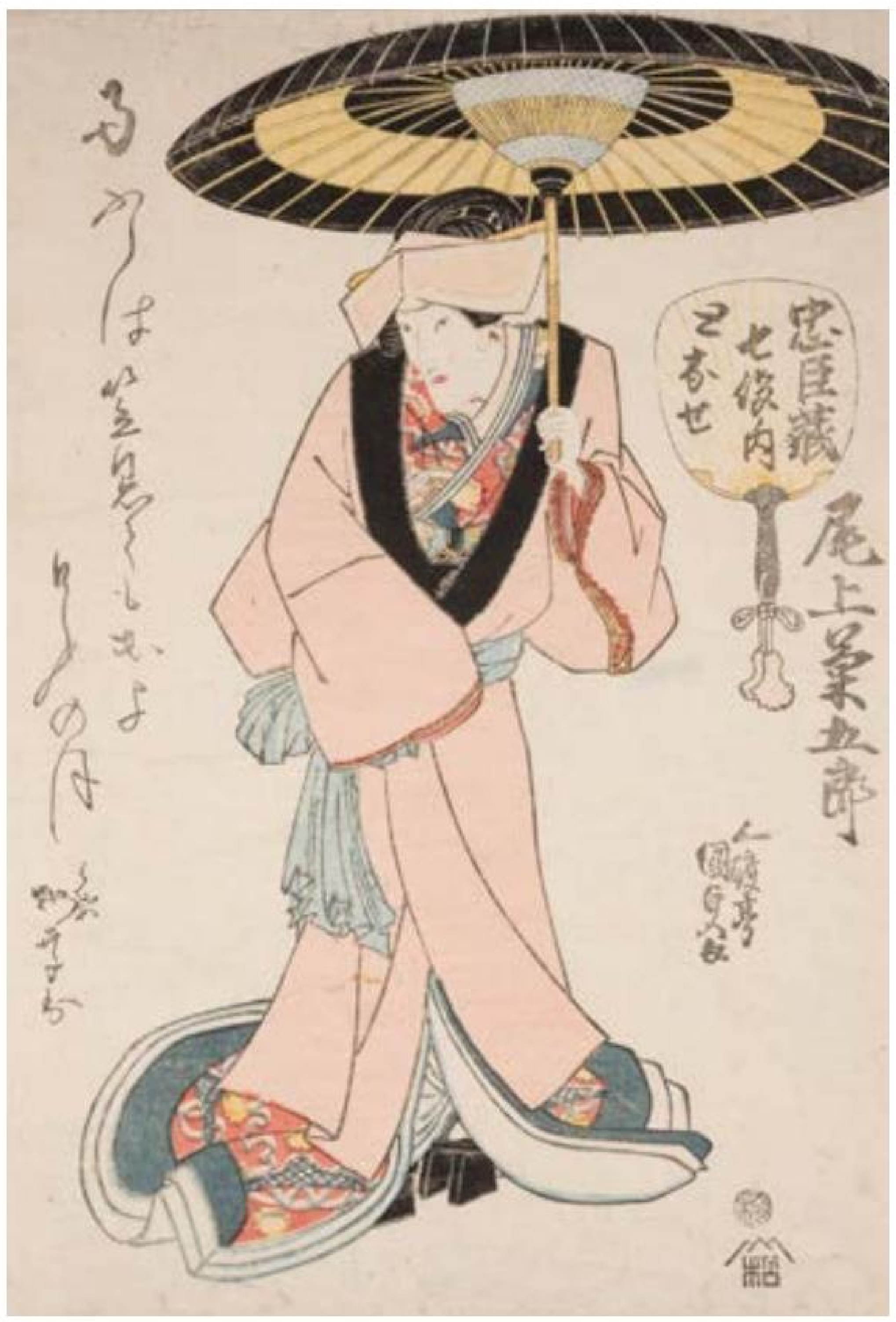
€ 150,-



209 | KUNISADA UTAGAWA
1786 - 1865
MOUNTAIN VIEW OF MOUNT KURAMA
Japan, 1830

Woodblock print. 35.5x24.5 cm. Central panel of the triptych „Kochoro Kunisadaga", with censor's seal kiwame (approved), published by Tsuruya Kiemon (Senkakudo). With traces of age, partially damaged.

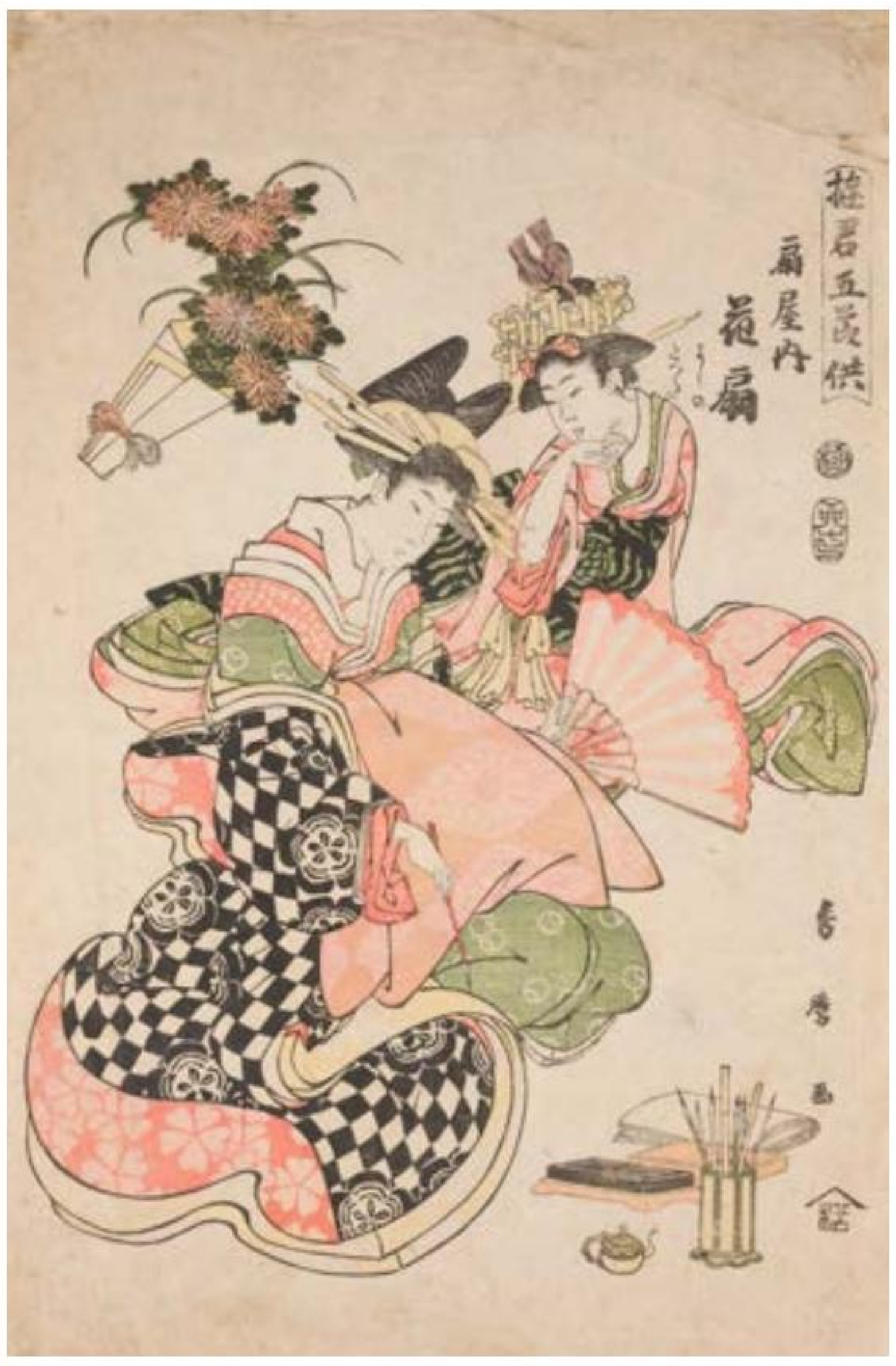
€ 180,-



210 | KUNISADA UTAGAWA
1786 - 1865
KABUKI DRAMA ACTOR „ONOE KIKUGORO"
Japan, 1830

Woodblock print. 37x25.5 cm. Signed Gototei Kunisada ga, with censor's seal „kiwame", published by Matsumura Tatsuemon. With traces of age.

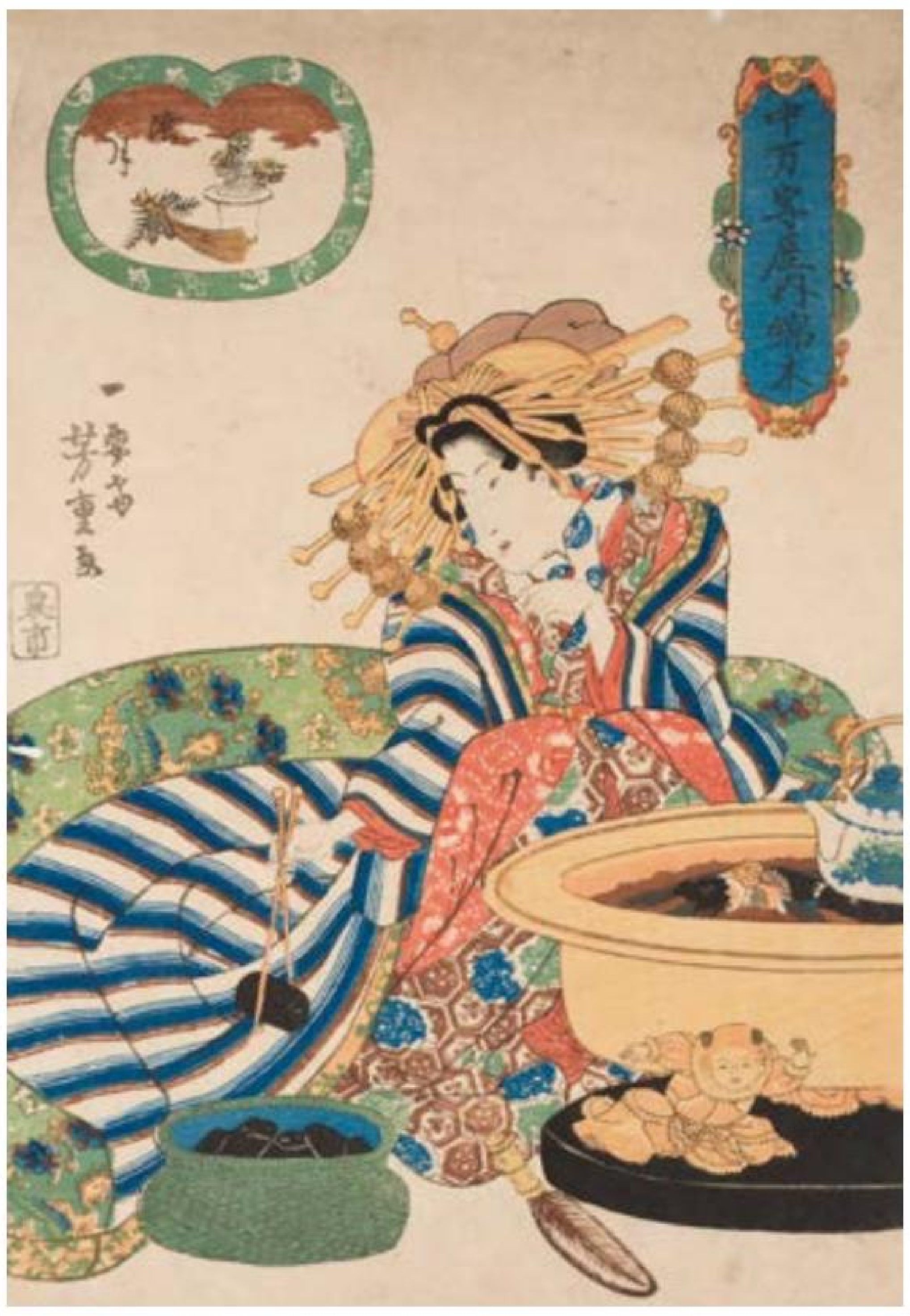
€ 150,-



211 | HIDEMARO KITAGAWA
active early 19th century
LADIES ENJOYING PAINTING
Japan, 1807

Woodblock print. 36x26.5 cm. Signed Hidemaro ga, with censor's seal „kiwame", published by Matsumura Tatsuemon. With traces of age, slightly damaged.

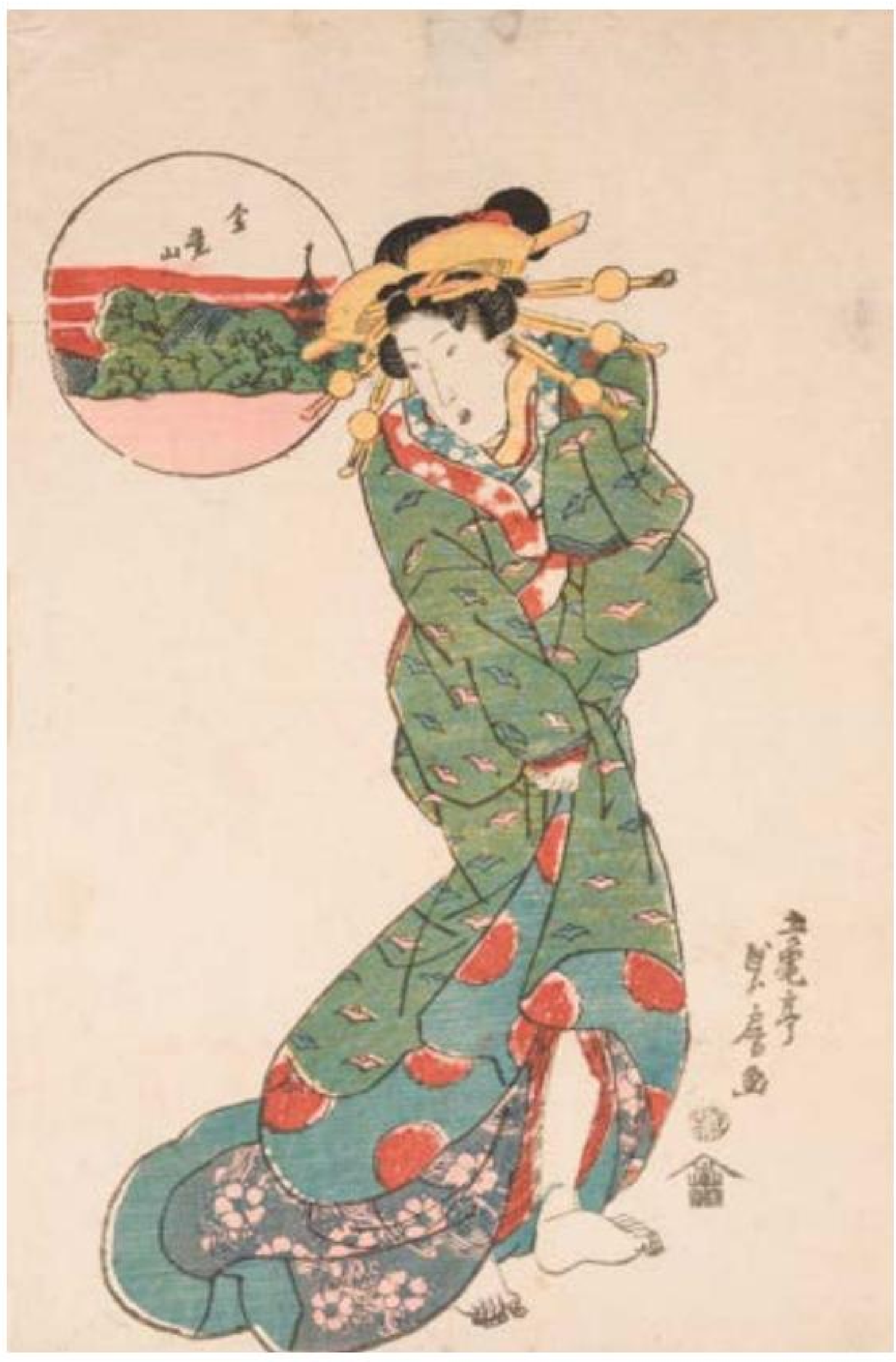
€ 200,-



212 | YOSHISHIGE UTAGAWA
active early 19th century
COURTESAN NISHIKIGI OF NAKAMANJIYA SEATED BY BRAZIER
Japan, ca. 1830

Woodblock print. 36.5x25.3 cm. Signed „Ichiyosai Yoshishige ga", published by Izumiya Ichibei. With traces of age, slightly stained.

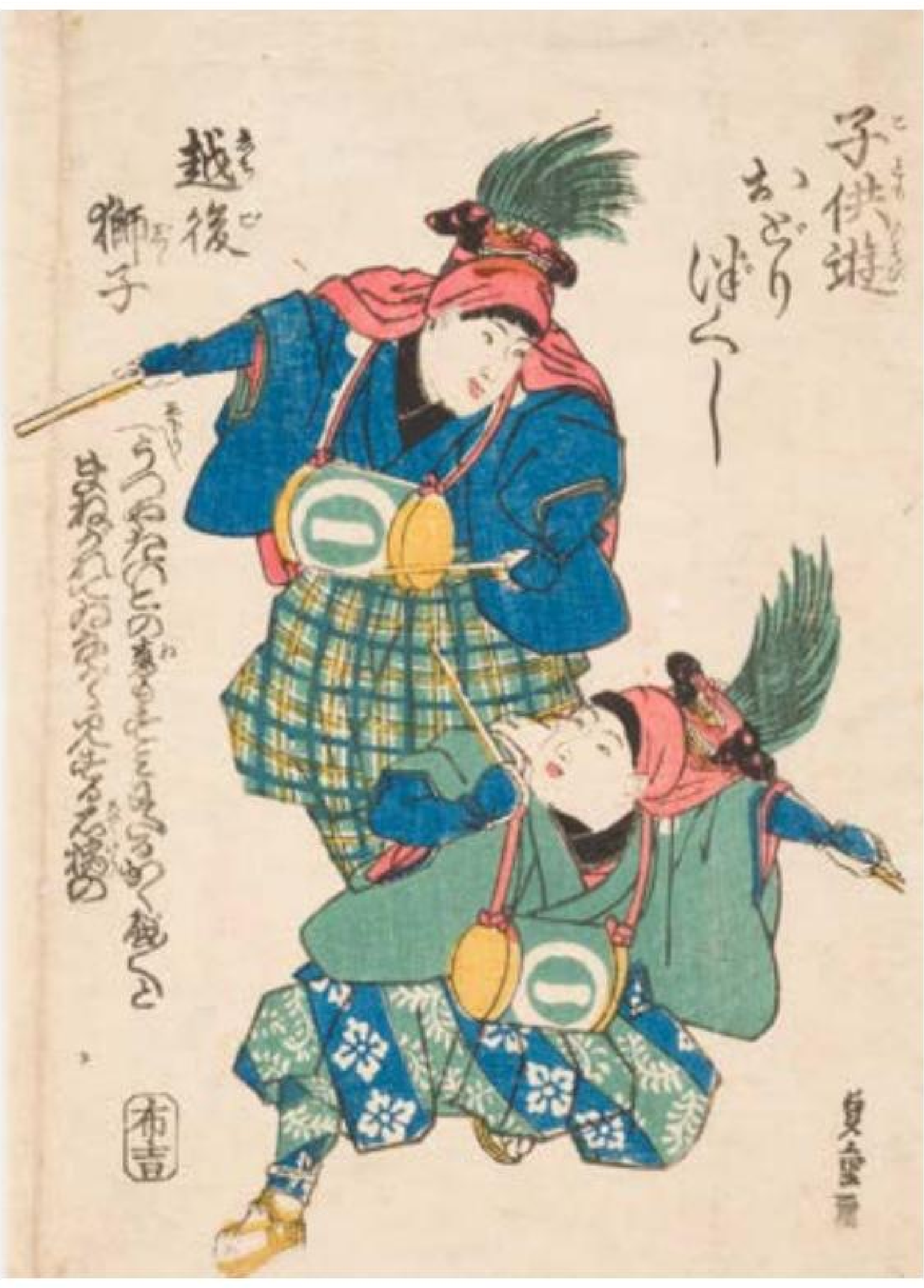
€ 150,-

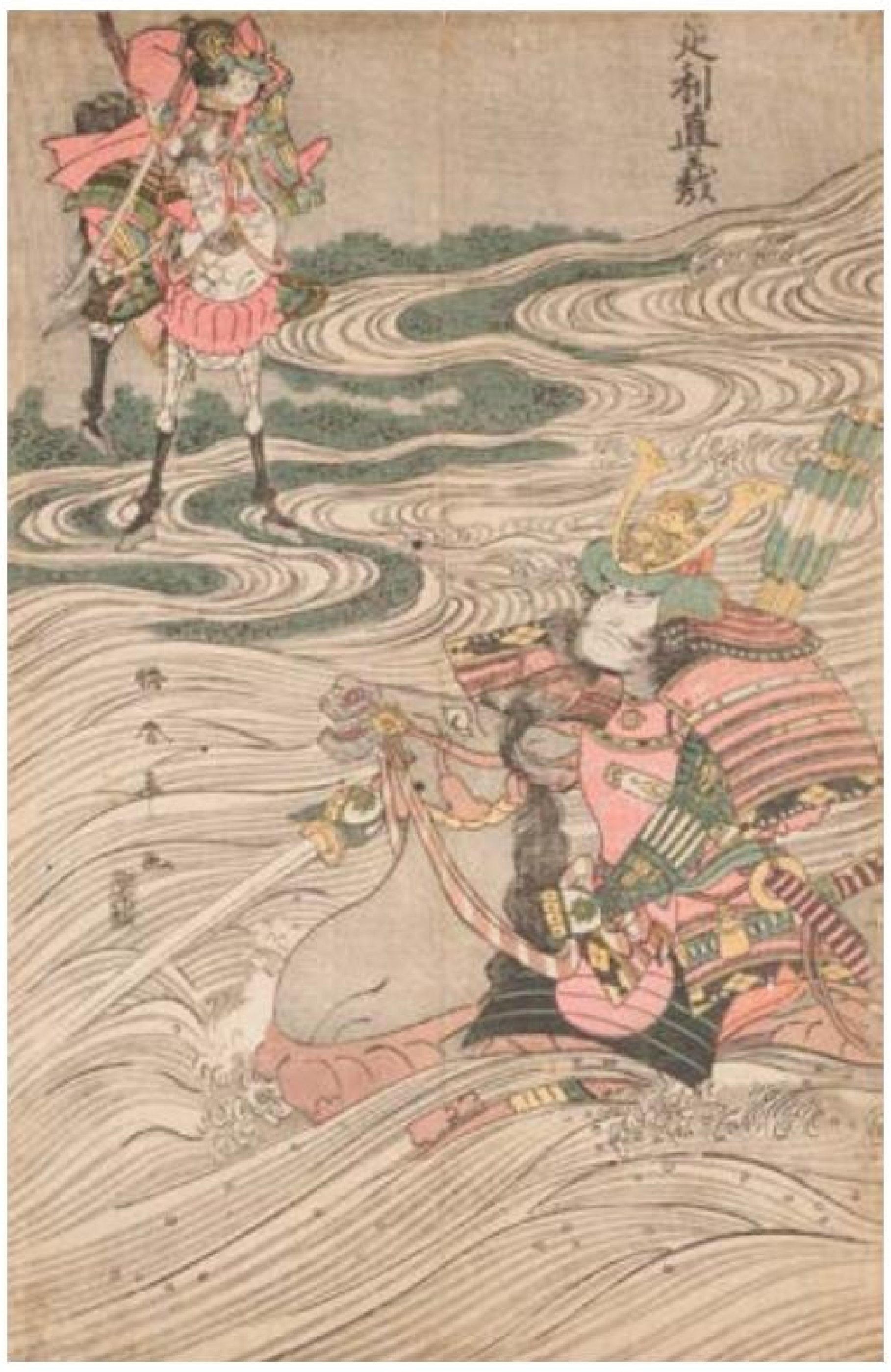


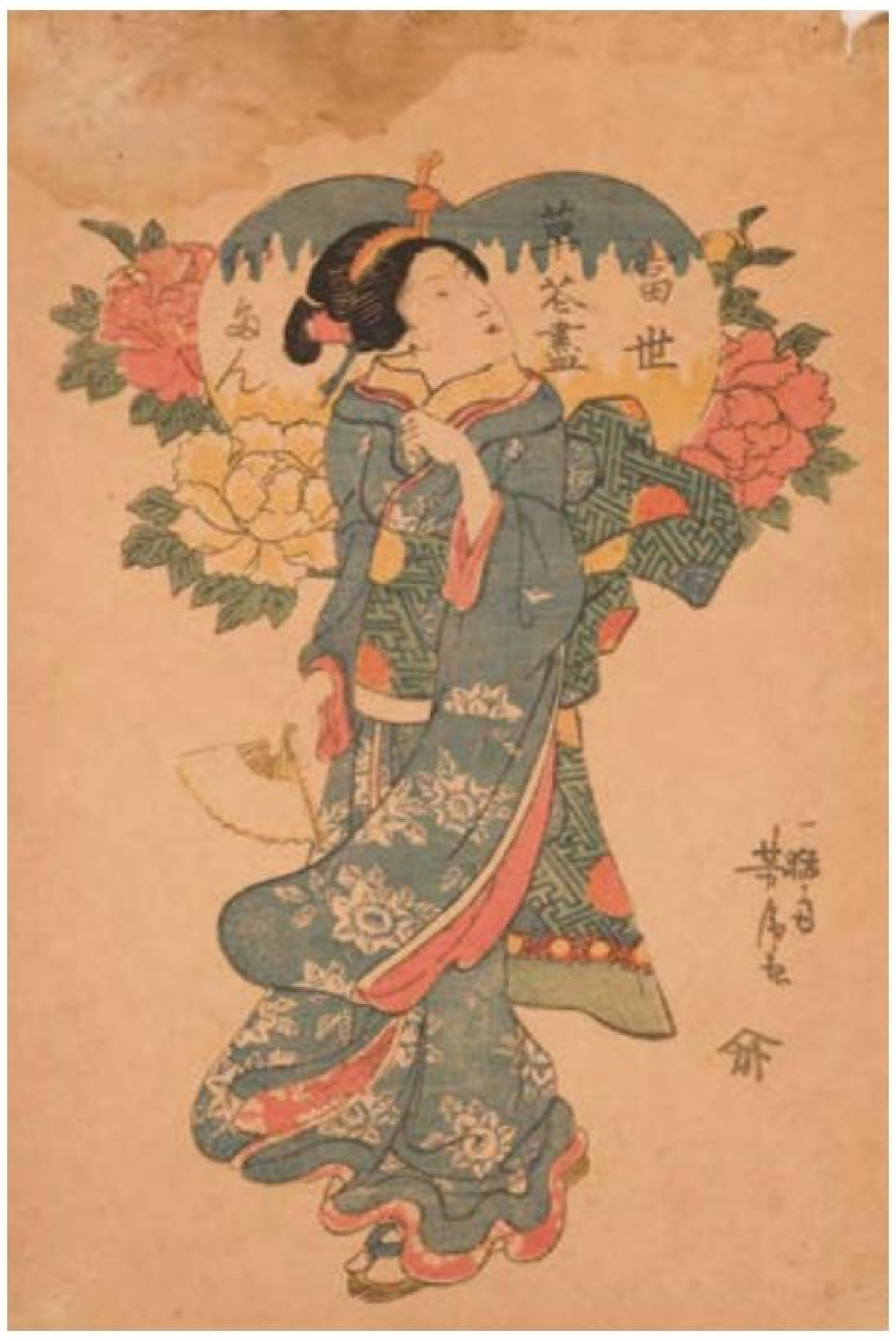
213 | SADAFUSA UTAGAWA
active early 19th century
A LADY
Japan, c. 1830

Woodblock print. 34x22.5 cm. Signed „Gokitei Sadafusa ga", with censor's seal „kiwame" and a publisher seal. With traces of age, slightly damaged and stained.

€ 150,-







214 | KUNITERU UTAGAWA ('Sadashige')
1808 - 1876

CHILDREN PLAYING ECHIGO LION DANCE
Japan, c. 1860

Woodblock print. 22.7x16.4 cm. Signed „Sadashige ga", published by Nunokichi. With traces of age, slightly damaged.

€ 150,-

215 | KATSUKAWA SHUNTEI
1770 - 1820

ASHIKAGA TADAYOSHI
Japan

Woodblock print. Ca. 38x25 cm. The print depicts Ashikaga Tadayoshi fording the river at Kawanaka-jima on horseback, with another mounted warrior beyond. Signed „Katsu Shuntei ga", and published by Izumiya Ichibei of Kansendo (Izumi-Ichi-han, Kansendo). With traces of age, slightly damaged and stained.

Provenance: From an old private collection in North Rhine-Westphalia, acquired in 1974 from the auction house Lempertz.

€ 150,-

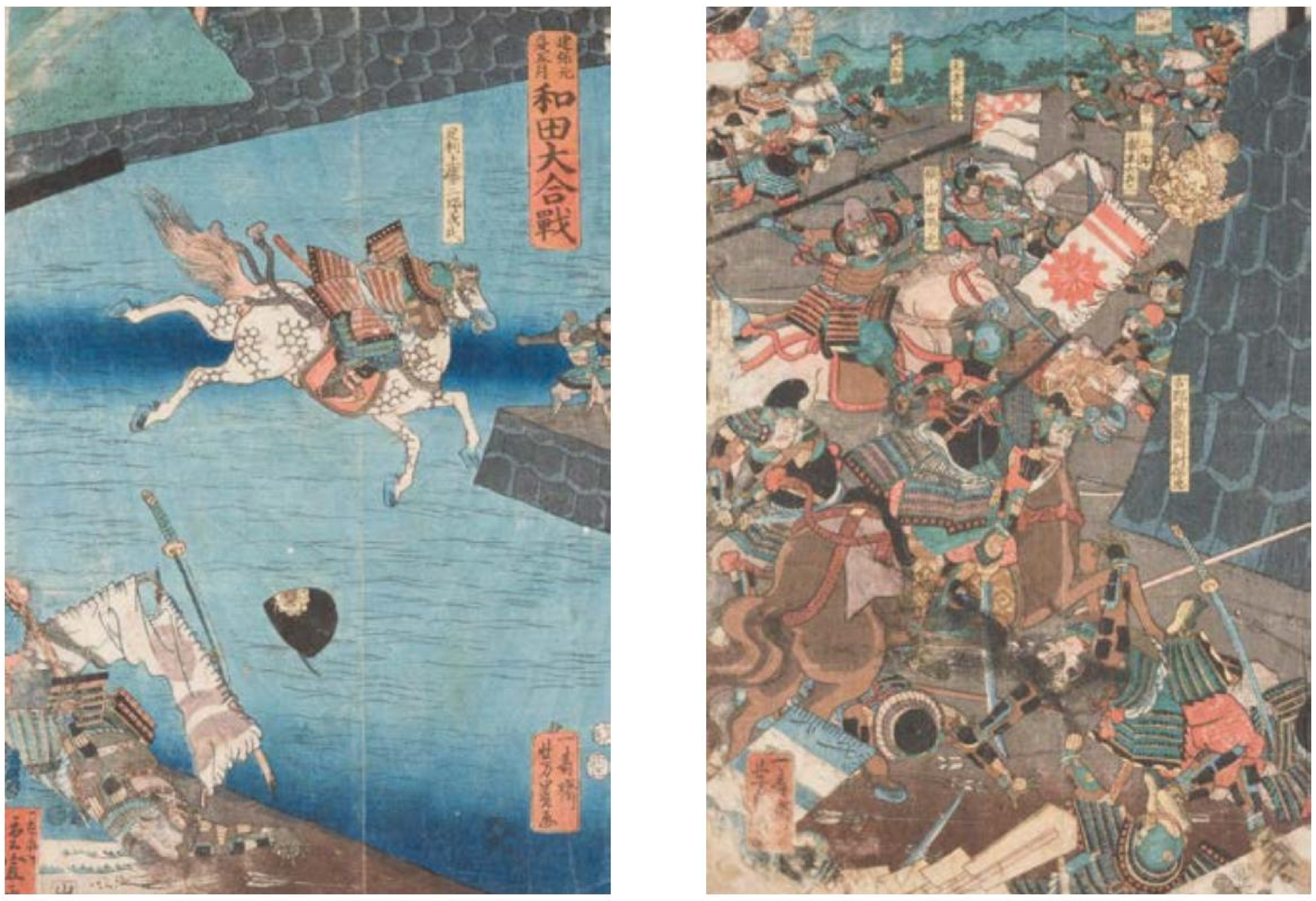
216 | YOSHITORA UTAGAWA
1836 - 1882

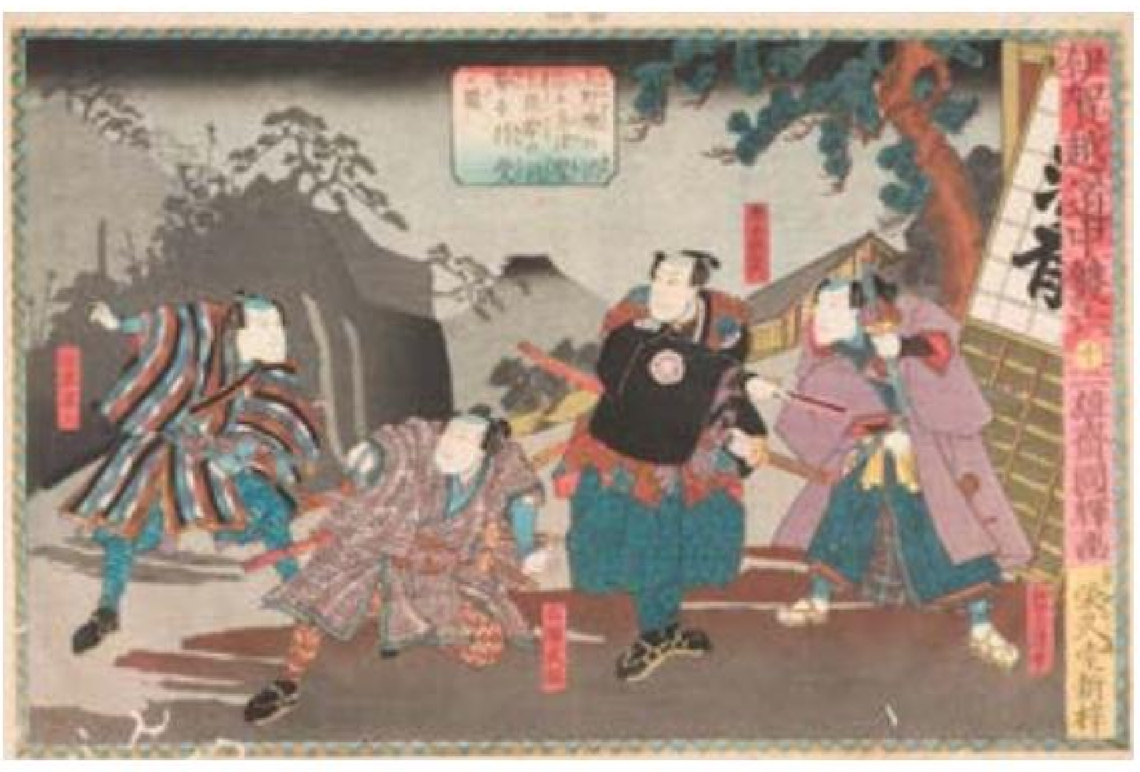
A UKIYO-E „LADY WITH A FAN"
Japan

Woodblock print. Ca. 34.2x23 cm. With traces of age, partially damaged and stained.

Provenance: From an old private collection in North Rhine-Westphalia, acquired in 1974 from the auction house Lempertz.

€ 100,-





217 | YOSHIKAWA ICHIKAWA
fl. c.1850 - 1870

TWO UKIYO-E FROM THE TRIPTYCH „ATTACK ON ICHI-NO-TANI"
Japan, around 1847

Woodblock print. Ca. 36.5x25 cm. With Aratame seals. With traces of age, partially damaged and stained.

Provenance: From an old private collection in North Rhine-Westphalia, acquired in 1974 from the auction house Lempertz.

€ 200,-

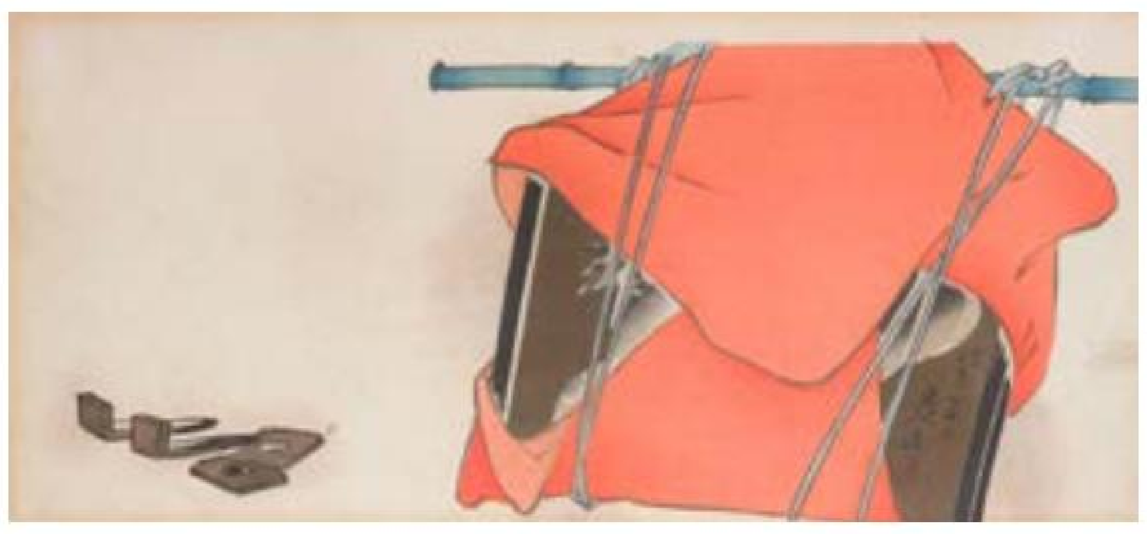
218 | KUNITERU UTAGAWA
1808 - 1876

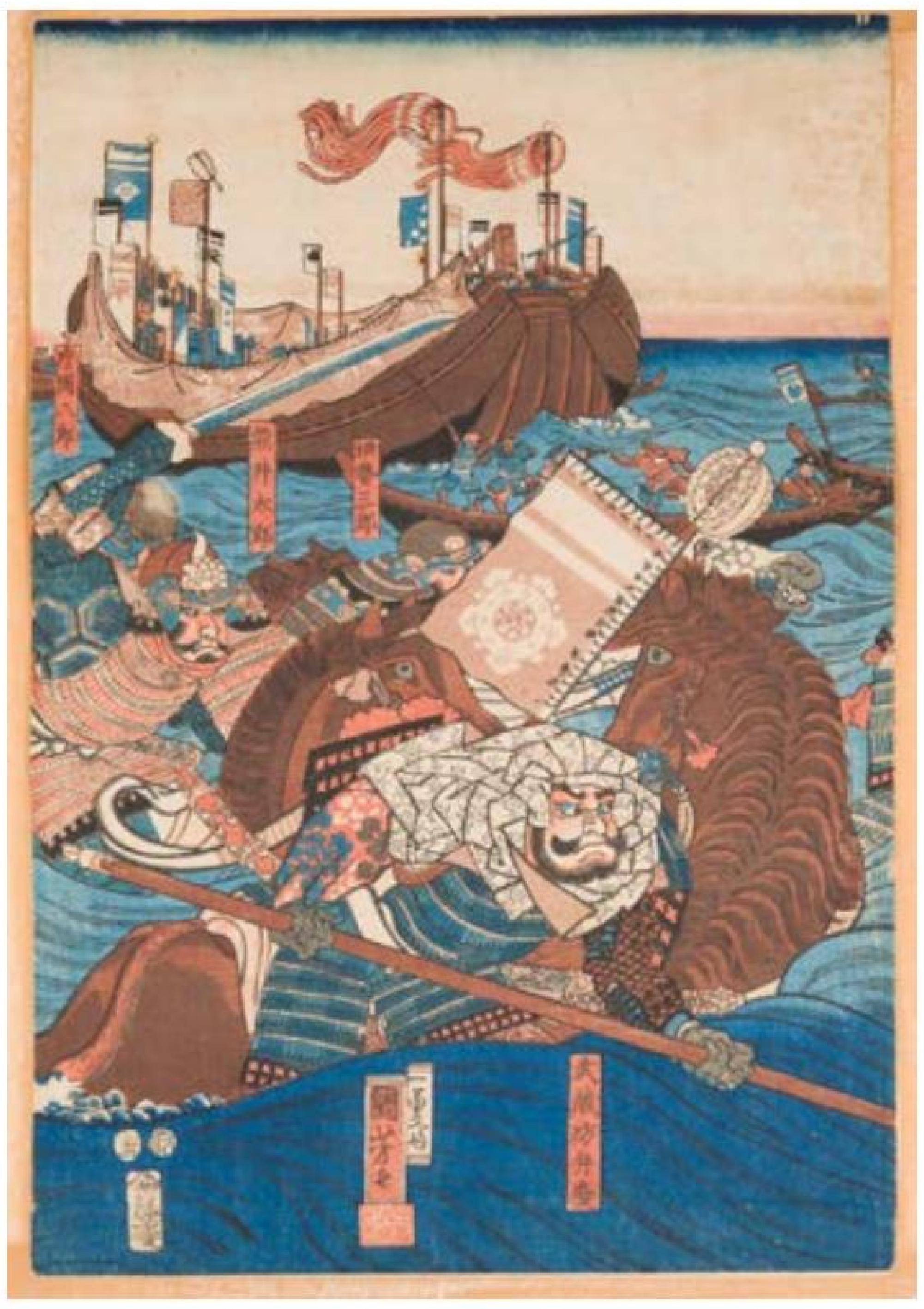
A UKIYO-E
Japan, 19th century

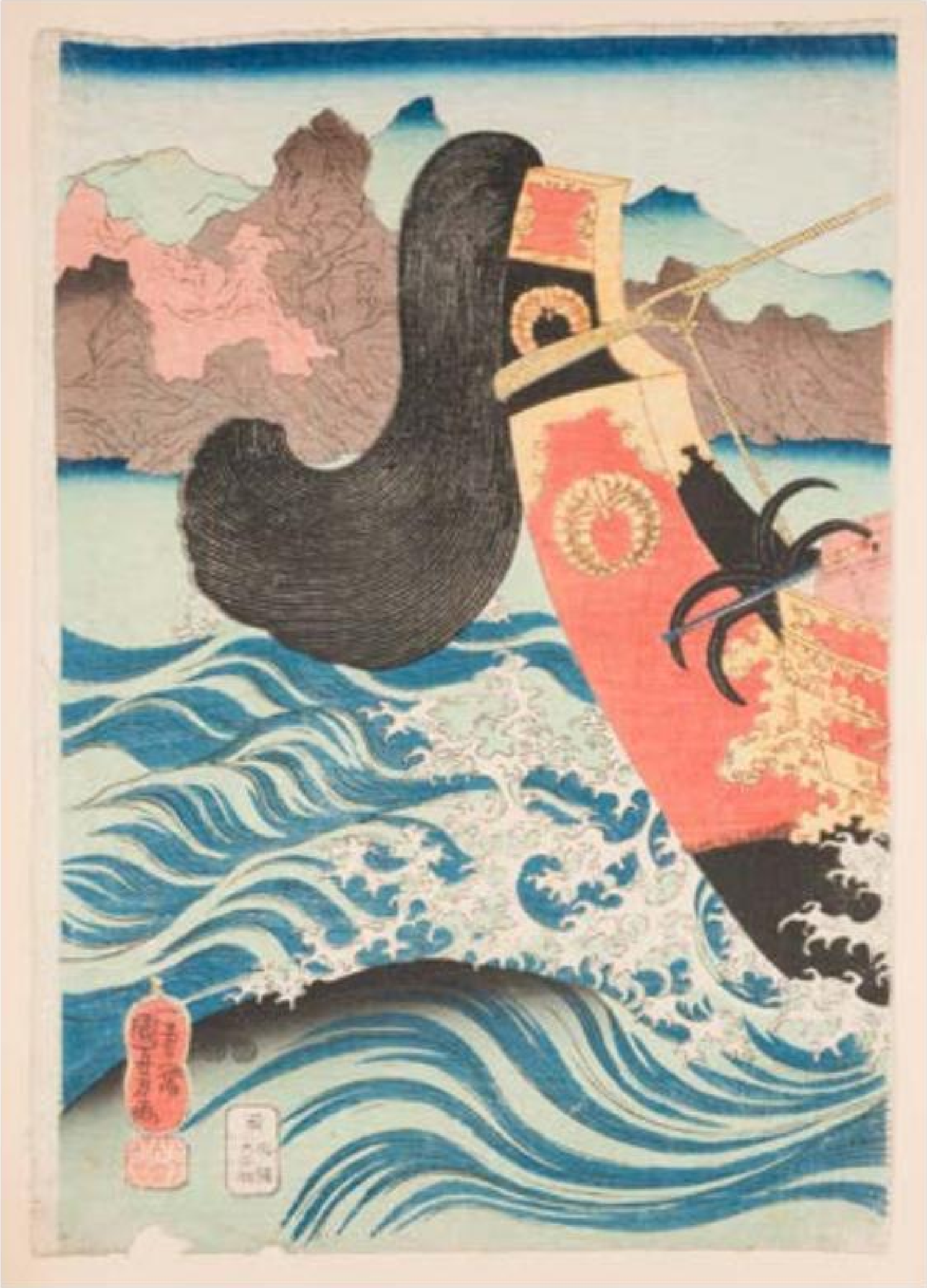
Woodblock print. Ca. 36.3x24.3 cm. From the series „Igagoe dochu sugoroku hachi". With censor seals „Magomi-Hama". With traces of age, slightly damaged.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 150,-







219 | ZESHIN SHIBATA
1807 - 1891

A UKIYO-E INKSTONE
Japan, 1883

Woodblock print. 19.6x42.4 cm. With traces of age, partially stained, and with one area damaged and restored.

€ 200,-

220 | KUNIYOUSHI UTAGAWA
1797 Edo - 1861 Ebenda

A UKIYO-E FROM THE TRIPTYCH „GREAT BATTLE BETWEEN THE MINAMOTO AND THE TAIRA“
Japan, 1847-1853

Woodblock print. Ca. 36x24.5 cm. With Aratame seal. With traces of age, partially stained.
Provenance: From an old private collection in North Rhine-Westphalia, acquired in 1974 from the auction house Lempertz.

€ 120,-

221 | KUNIYOUSHI UTAGAWA
1797 Edo - 1861 Ebenda

A UKIYO-E FROM THE TRIPTYCH „TAKESHI-UCHI NO SUKUNE SAILS TOWARD KOREA“
Japan

Woodblock print. Ca. 36x25.5 cm. With traces of age, partially damaged.
Provenance: From an old private collection in North Rhine-Westphalia, acquired in 1974 from the auction house Lempertz.

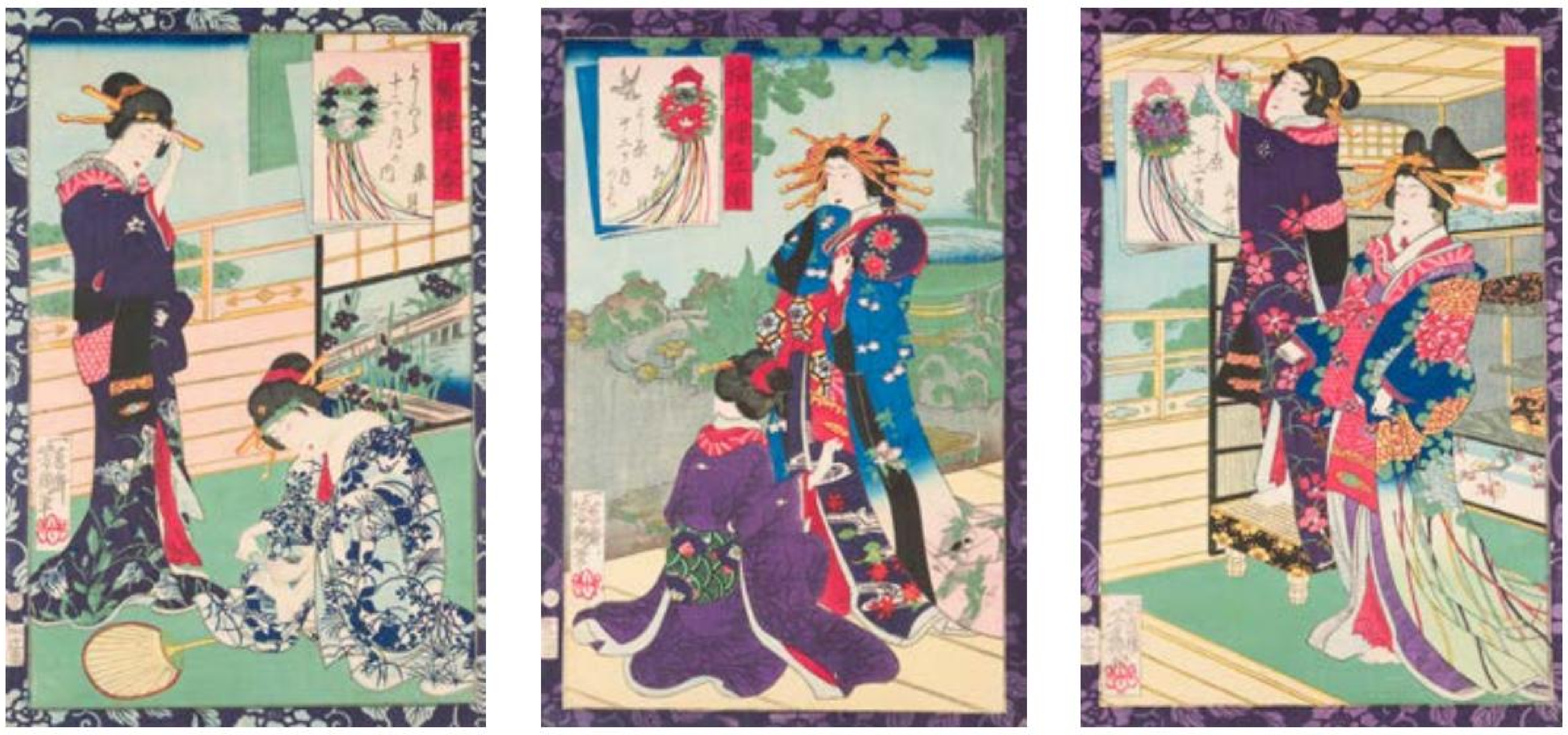
€ 120,-

222 | IKKEISAI YOSHICHIKA
-1868

THREE UKIYO-E, BEAUTIES AT THEIR OCCUPATIONS
Japan, 1869

Woodblock print. Ca. 36x25 cm. From the series Yoshiwara Juni ka Getsu no Uchi („The 12 Months in Yoshiwara; Beauties at Various Occupations“). Signed Ikkeisai Yoshichika fude; published by Tsuyi-Kame. With traces of age.
Provenance: From an old private collection in North Rhine-Westphalia, acquired in 1975 from the auction house Lempertz.

€ 300,-

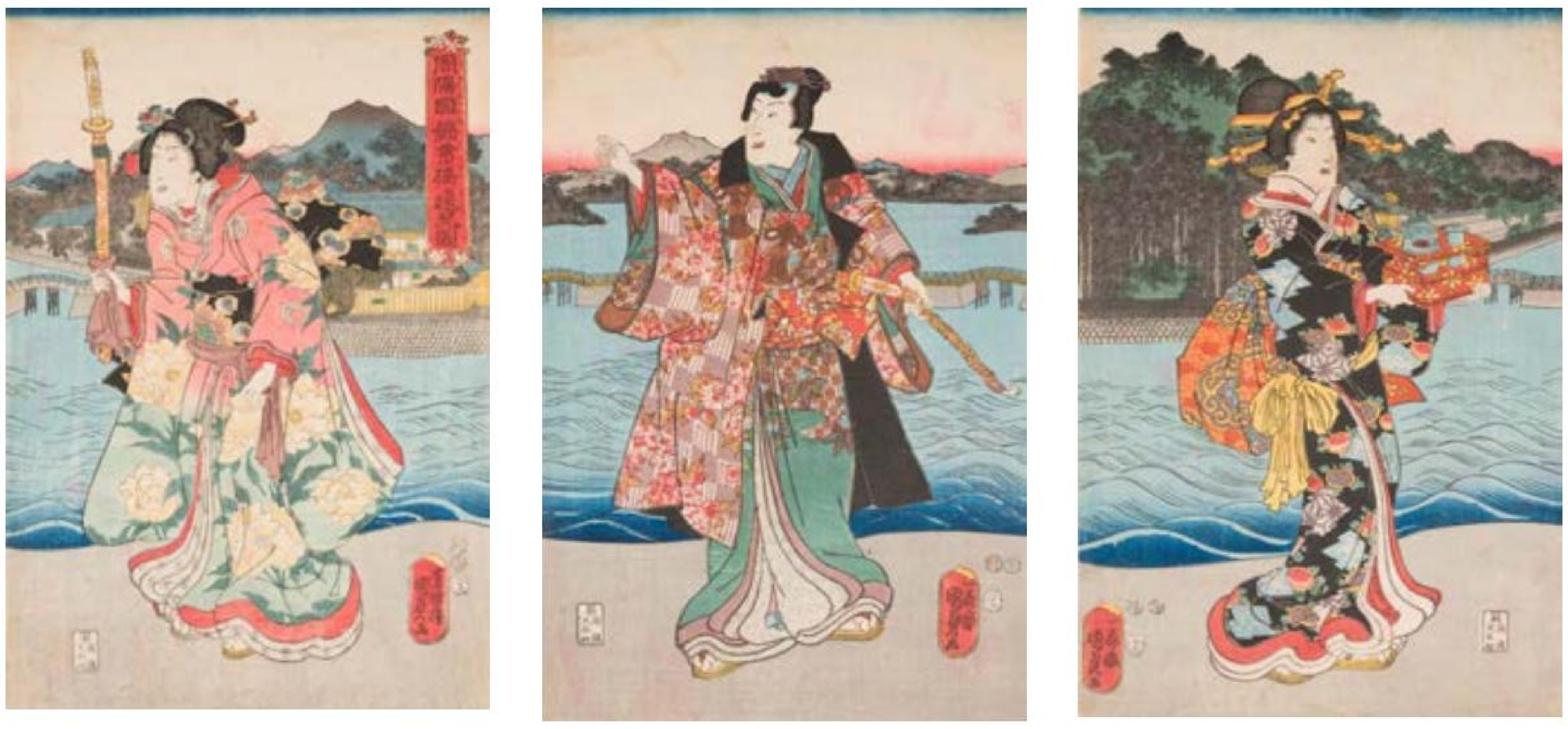


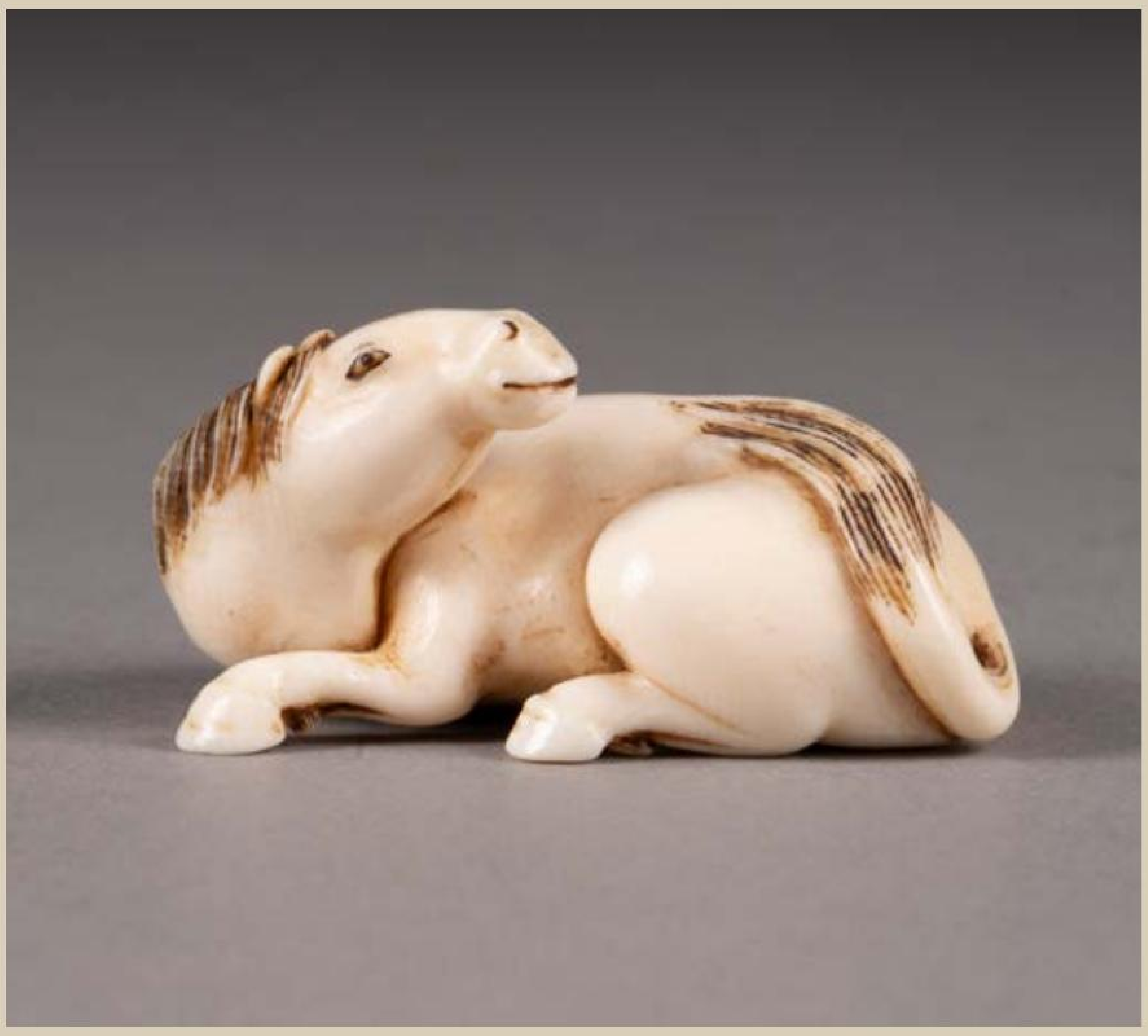
223 | KUNISADA II UTAGAWA
1823 - 1880

SUO NO KUNI, KINTAIBASHI ENKEN NO ZU (TRIPTYCH)
Japan, 1852

Woodblock print. Ca. 36x24.5 cm. The triptych depicts a view of a bay spanned by the Kintai Bridge in Suo no Kuni, near Hiroshima. The bay is surrounded by forest, with mountains rising in the background. In the foreground, on the shore, a nobleman holding a pipe is attended by a young girl in a furisode kimono offering him his second sword from the right, while a woman on the left presents a tobacco stand. Signed „Ichiyusai Kunisada ga“, published by Daikokuya Heihichi. With traces of age.
Provenance: From an old private collection in North Rhine-Westphalia, acquired in 1974 from the auction house Lempertz.

€ 300,-



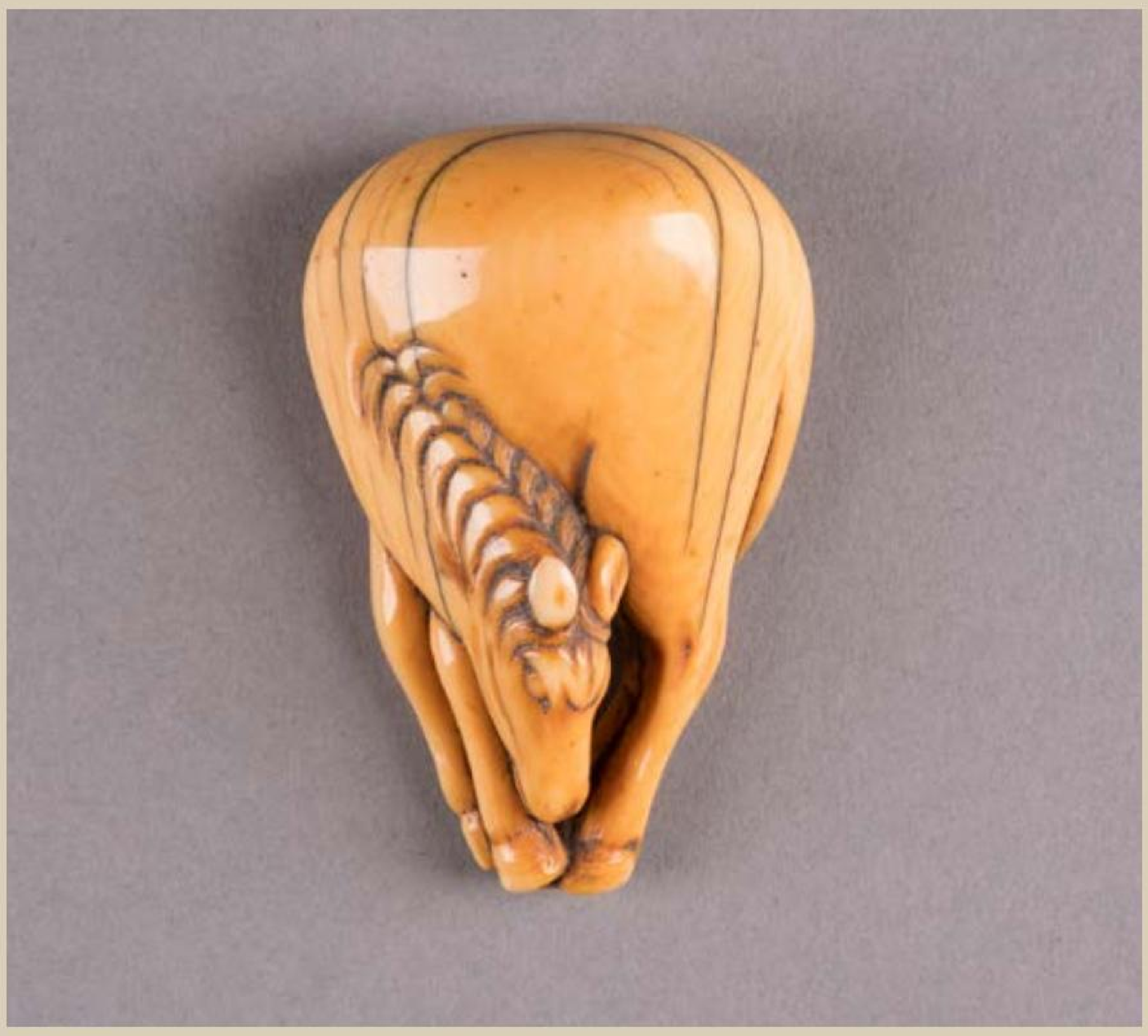


224 | AN IVORY NETSUKE OF A RECUMBENT STALLION *

Japan, 18th/19th century

Ivory. L. 4.7 cm. The netsuke is carved as a stallion lying peacefully on the ground, its head turned back toward its body. With traces of age and use, partially cracked.

€ 500,-



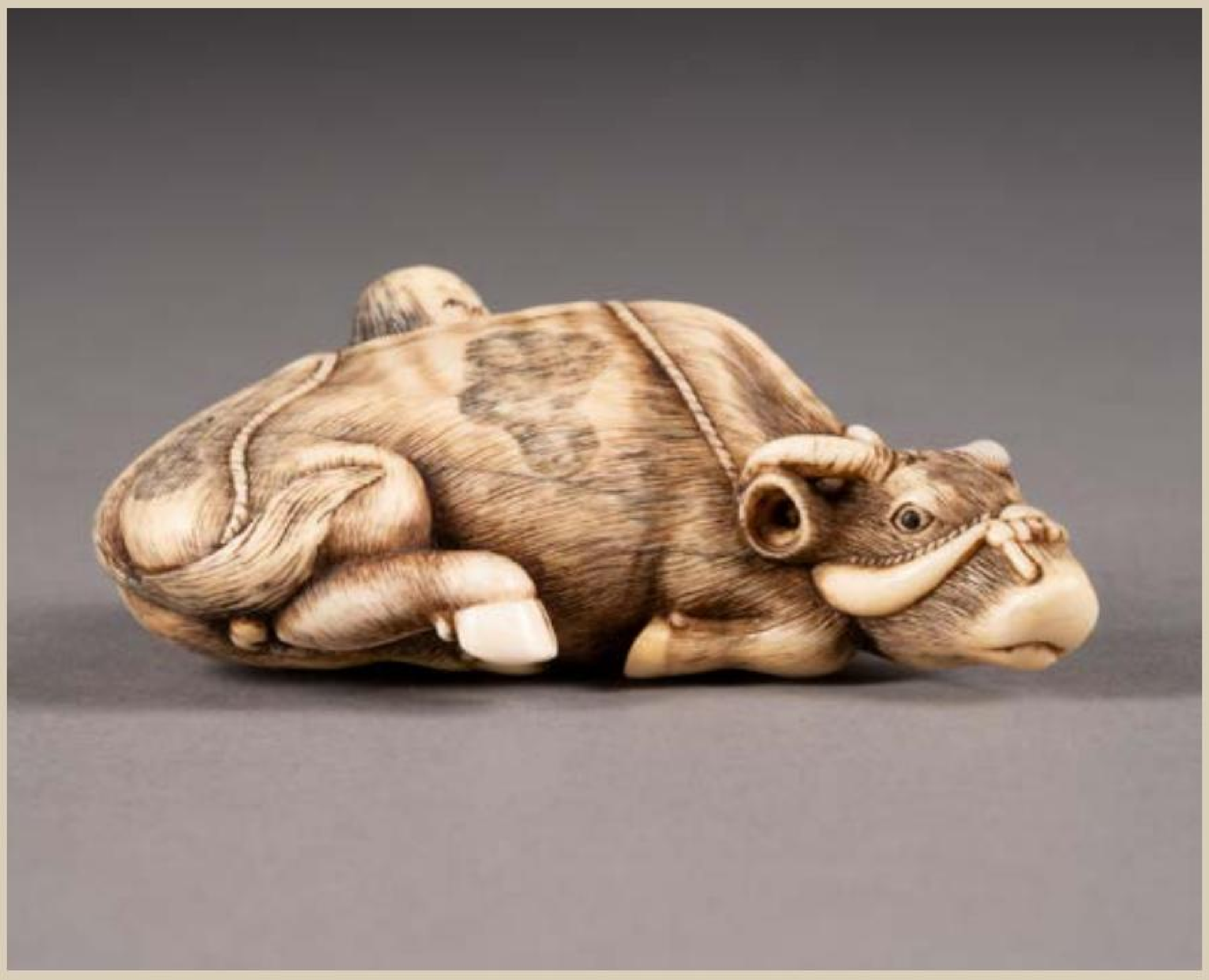
225 | AN IVORY NETSUKE OF A GRAZING HORSE *

Japan, 18th century

Ivory. H. 6.3 cm. The netsuke is carved as a horse standing with ist head lowered to the ground. With traces of age and use, partially cracked and abraded.

Provenance: From a German private collection.

€ 360,-

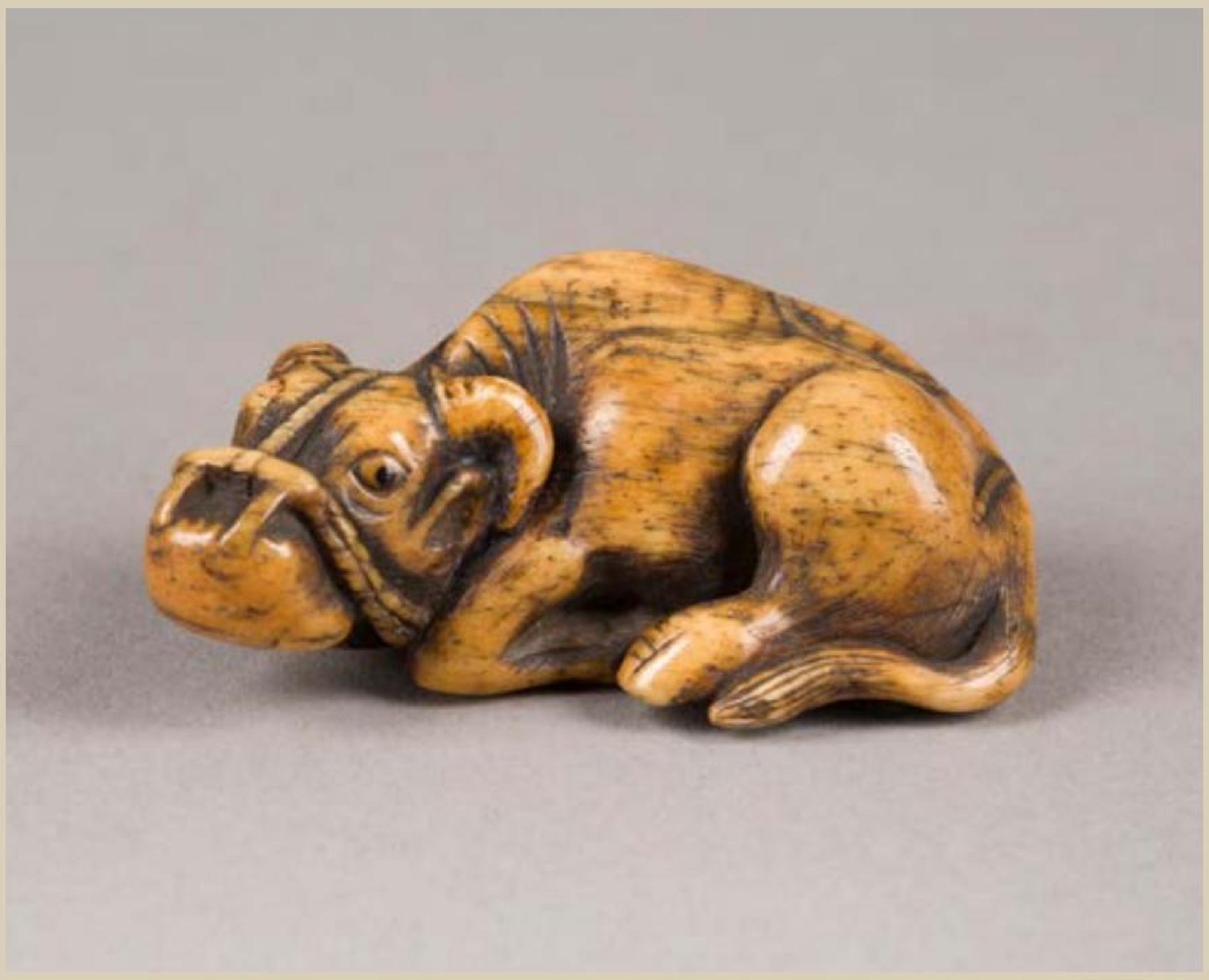


226 | AN IVORY NETSUKE OF A RECLINING OX WITH A BOY *

Japan, 18th/19th century

Ivory. L. 6.3 cm. The netsuke is finely carved as a reclining ox with a boy climbing on its back. The base signed 'Tomotada', carved by Garaku. With traces of age and use, partially cracked.

€ 800,-



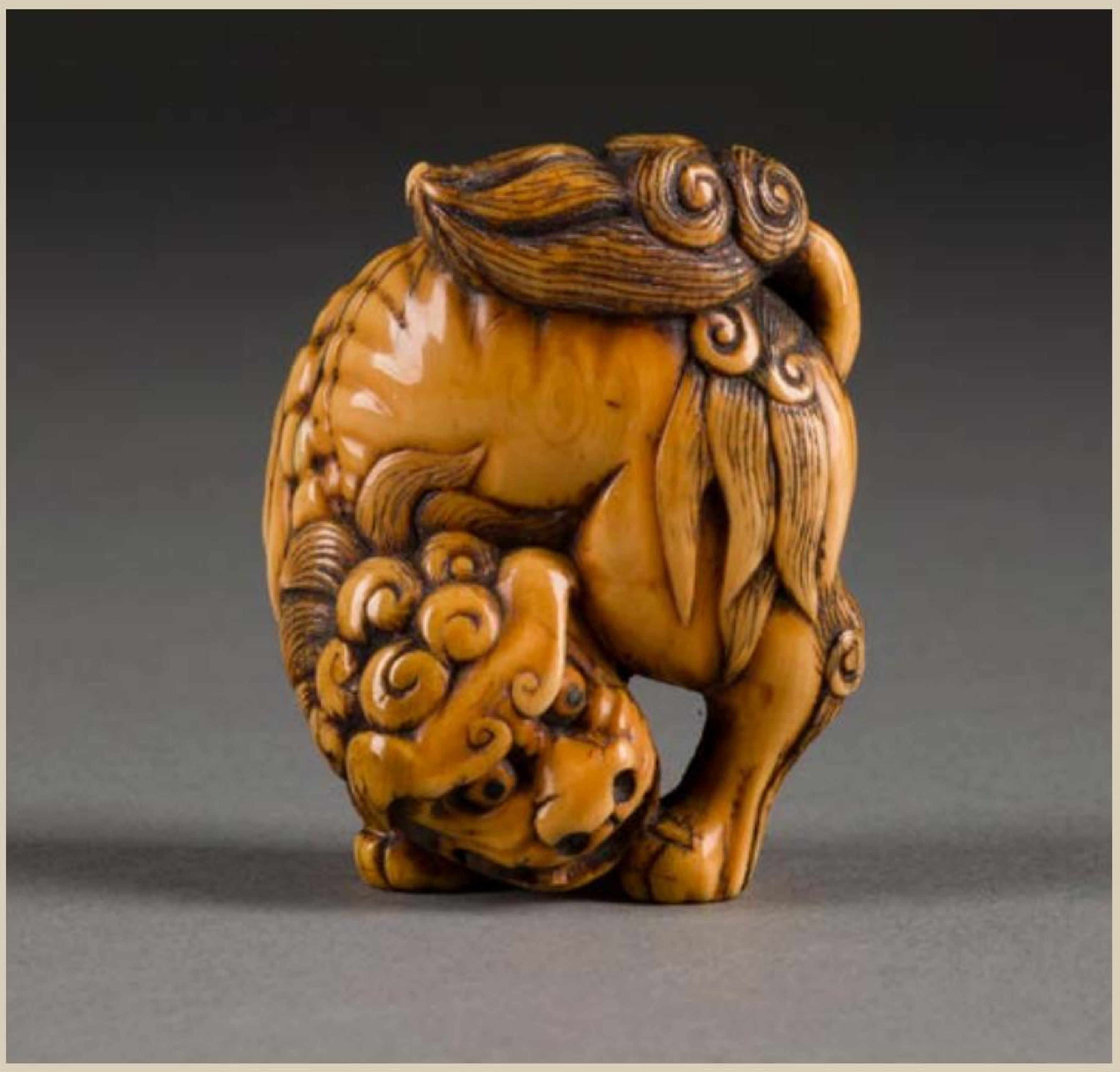
227 | A STAG-ANTLER NETSUKE OF A RECUMBENT OX

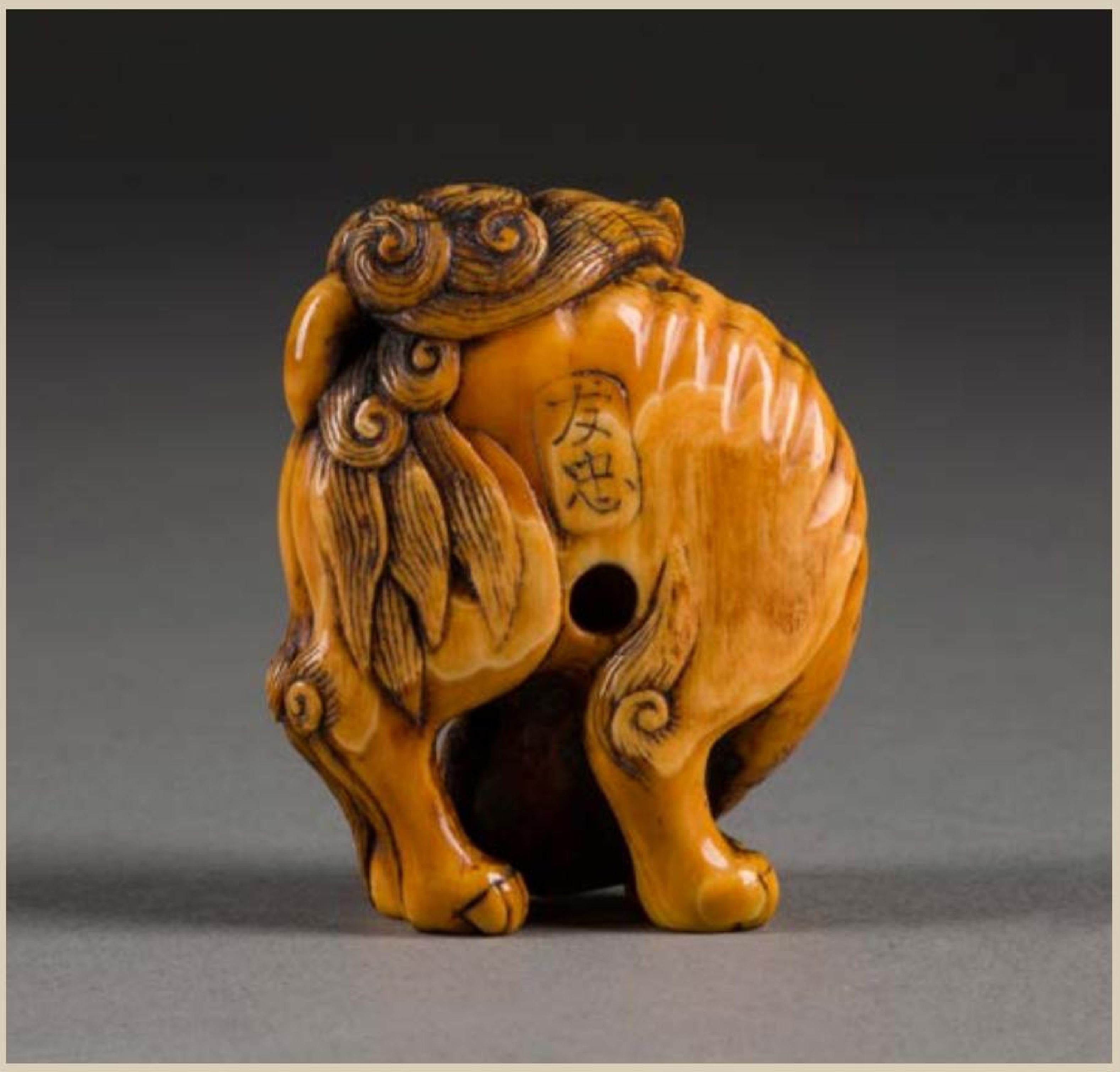
Japan, 18th/19th century

Stag-antler. L. 5 cm. The netsuke is carved as a reclining ox with inlaid eyes, its head turned to the left. Signed „Tomotada" to the bottom. With traces of use and age, partially cracked.

€ 200,-

** CITES marketing certificate is available. Please note that due to the current CITES regulations for ivory and tortoiseshell objects, unrestricted trade is only permitted within the European Community. Please inform yourself about the current import regulations for ivory and tortoise shell in your country.*



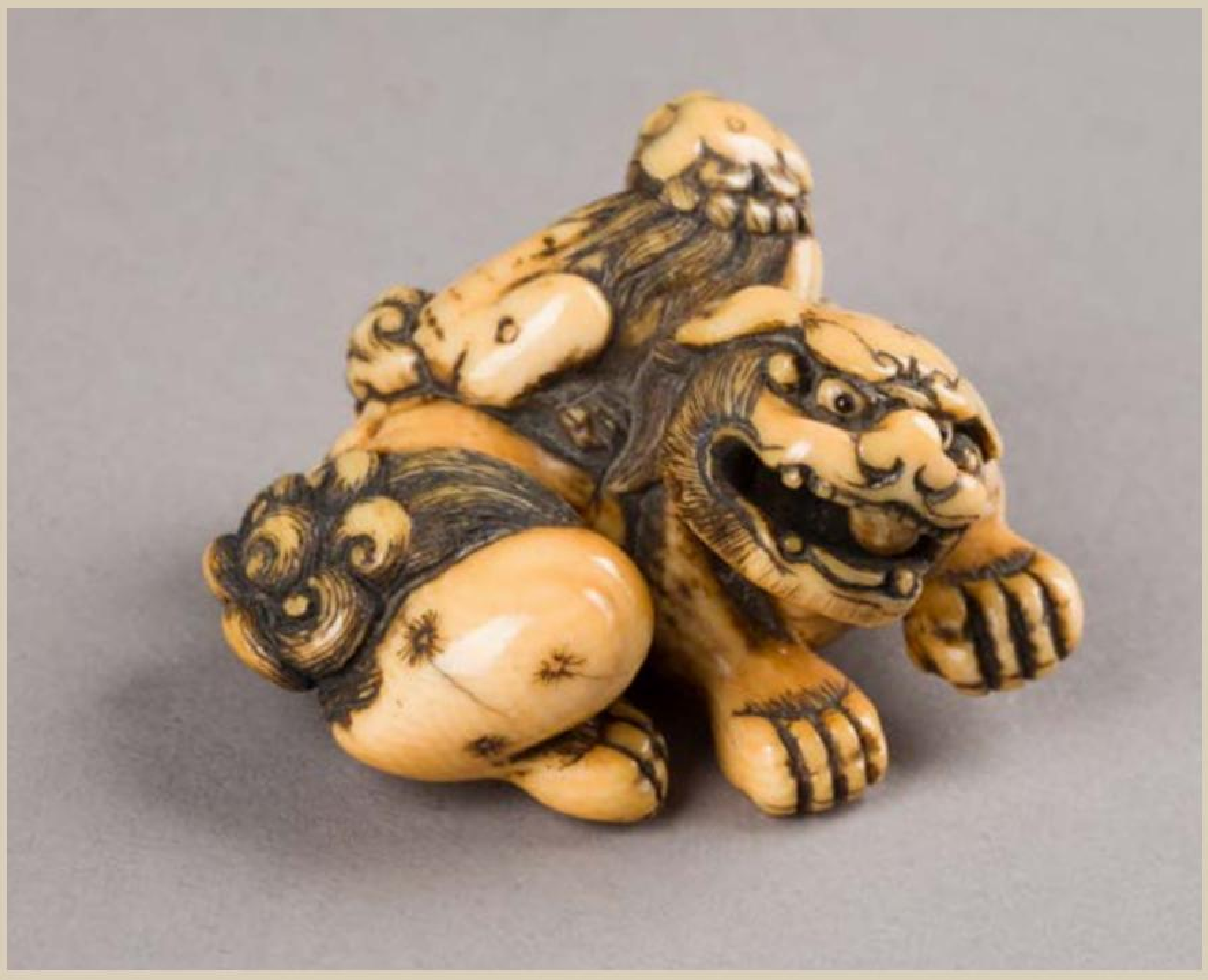


228 | A FINE IVORY NETSUKE OF A SHISHI *

Japan, 18th/19th century

Ivory. H. 5.1 cm. The netsuke is finely carved as a shishi standing with its head lowered to the ground. The shishi, with inlaid eyes, ferociously snarls with a loose ball in its mouth. The mane is finely incised, the strands of the mane and tail fur curling into spirals, and the ribs along its back are clearly defined. Signed „Tomotada" to the back, probably Tomotada-School. With traces of use and age, partially cracked.

€ 500,-

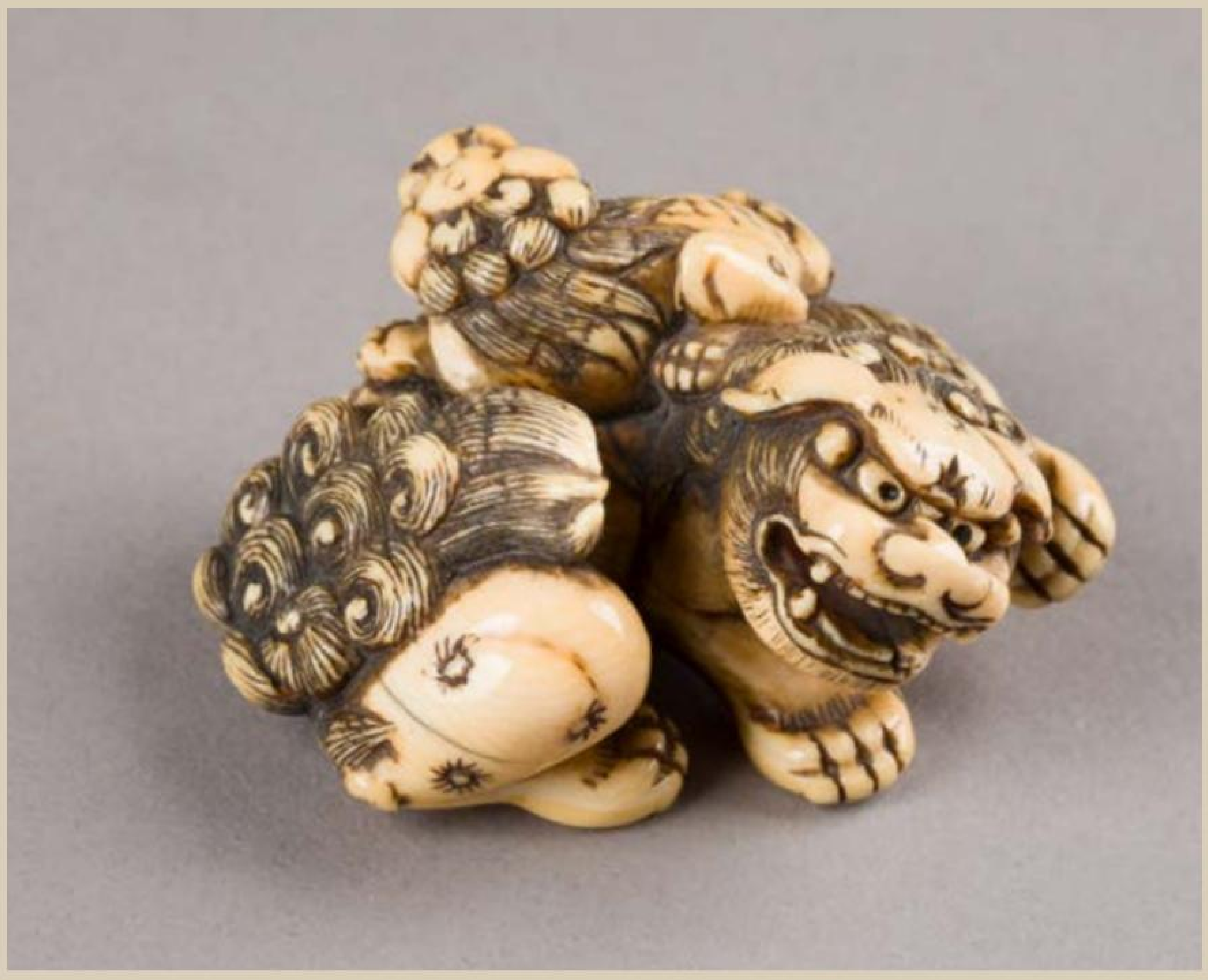


229 | AN IVORY NETSUKE OF A SHISHI AND CUB *

Japan, 18th century

Ivory. L. 4.8 cm. The netsuke is finely carved as a shishi resting on the ground, its young perched on its back with one leg hanging naturally; The adult shishi, with inlaid eyes, ferociously snarls while holding a loose ball in its mouth, its eyes glaring ahead. The manes of both are finely incised, the strands of the mane and tail fur curling into spirals. With traces of use and age, partially cracked.

€ 360,-



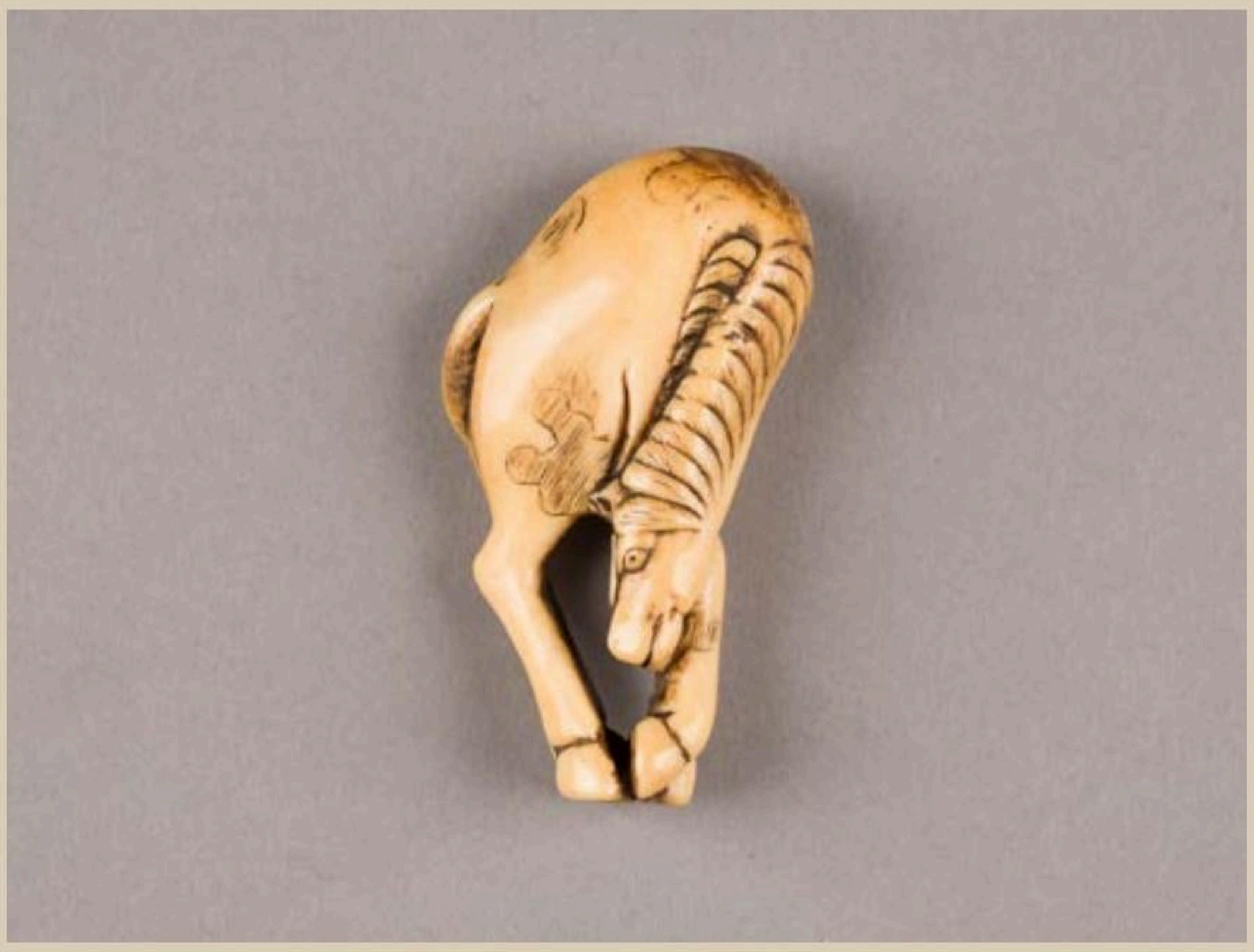
230 | AN IVORY NETSUKE OF A SHISHI AND CUB *

Japan, 18th century

Ivory. L. 5.2 cm. The netsuke is finely carved as a shishi resting on the ground, its young perched on its back with one leg hanging naturally; The adult shishi ferociously snarling with its mouth open, its eyes glaring ahead. The manes of both are finely incised, the strands of the mane and tail fur curling into spirals. With traces of use and age, partially cracked.

€ 360,-

** CITES marketing certificate is available. Please note that due to the current CITES regulations for ivory and tortoiseshell objects, unrestricted trade is only permitted within the European Community. Please inform yourself about the current import regulations for ivory and tortoise shell in your country.*

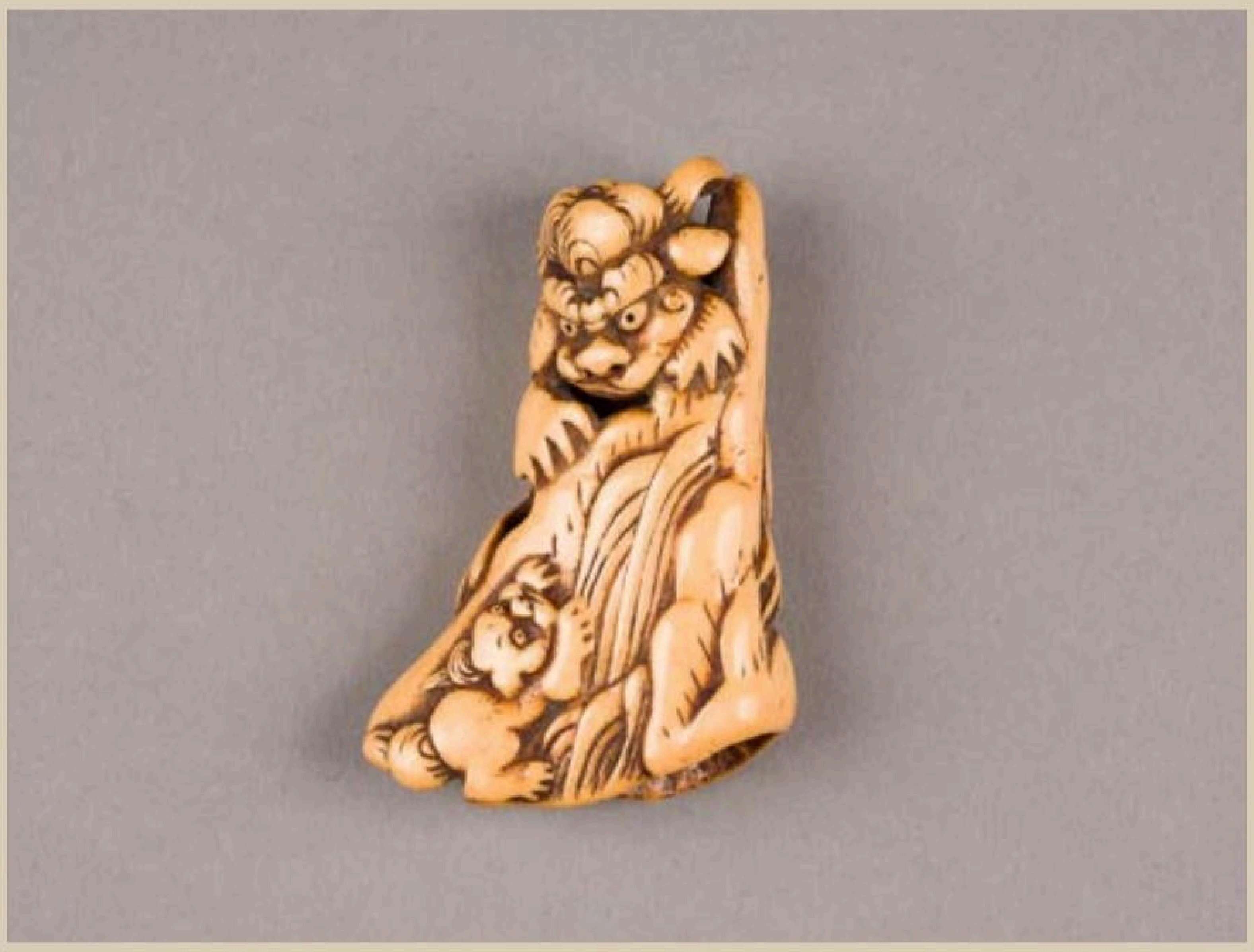


231 | A STAG-ANTLER NETSUKE OF A GRAZING HORSE

Japan, around 1800

Stag-antler. L. 6.8 cm. The netsuke is carved as a horse standing balanced on closely set hooves, its head lowered to graze, with partial fur patterns on its back and its tail flicked to one side. With traces of use and age, partially abraded.

€ 360,-

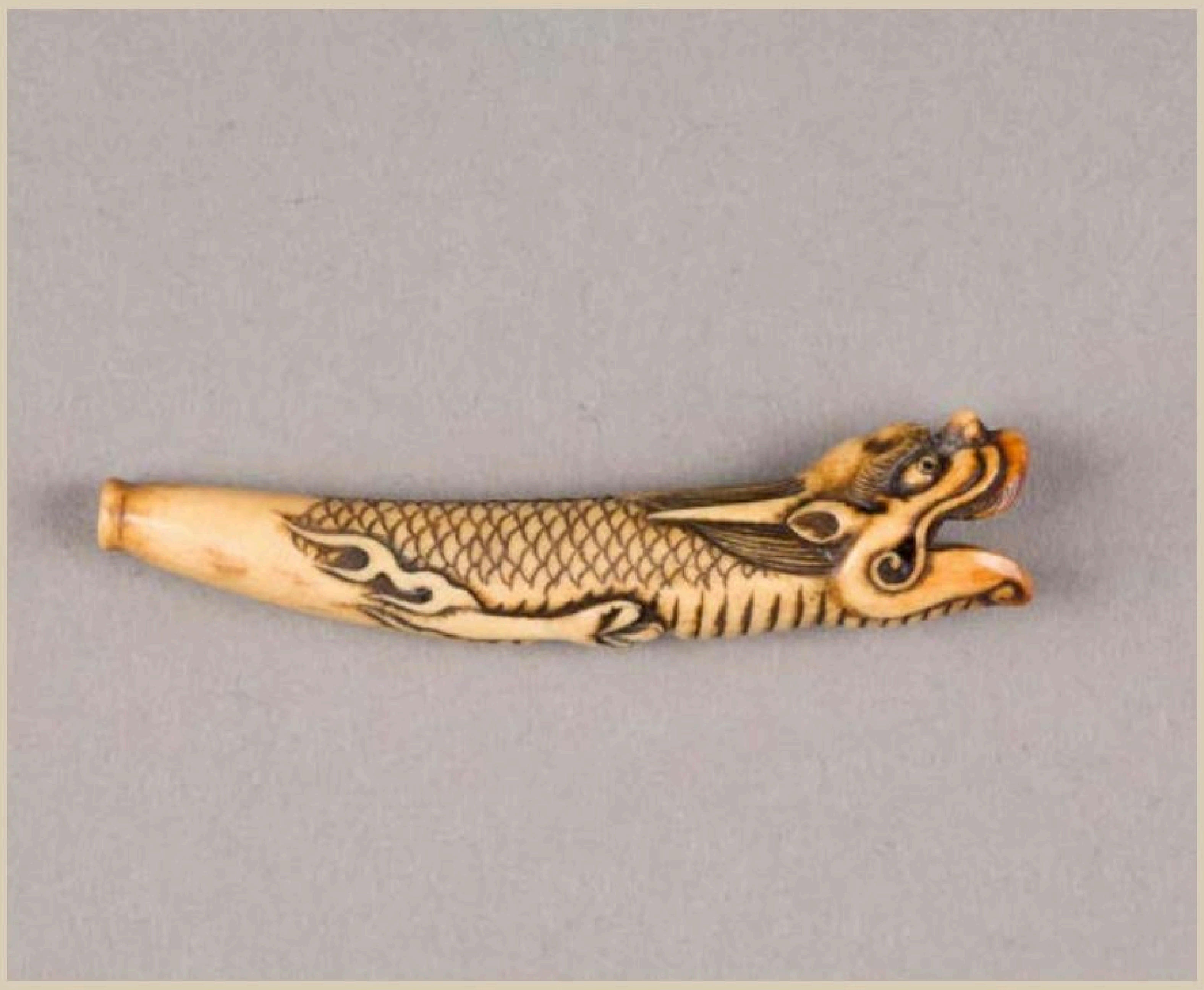


232 | A STAG-ANTLER NETSUKE OF A SHISHI AND CUB

Japan, 18th/19th century

Stag-antler. H. 7.3 cm. The netsuke is carved as an adult shishi with a ferocious expression crouching atop a rock, beneath which a cub rests its forebody on the rock, gazing up at the adult lion. A coin is set within the openwork section at the center of the netsuke. With traces of use and age, partially abraded.

€ 280,-

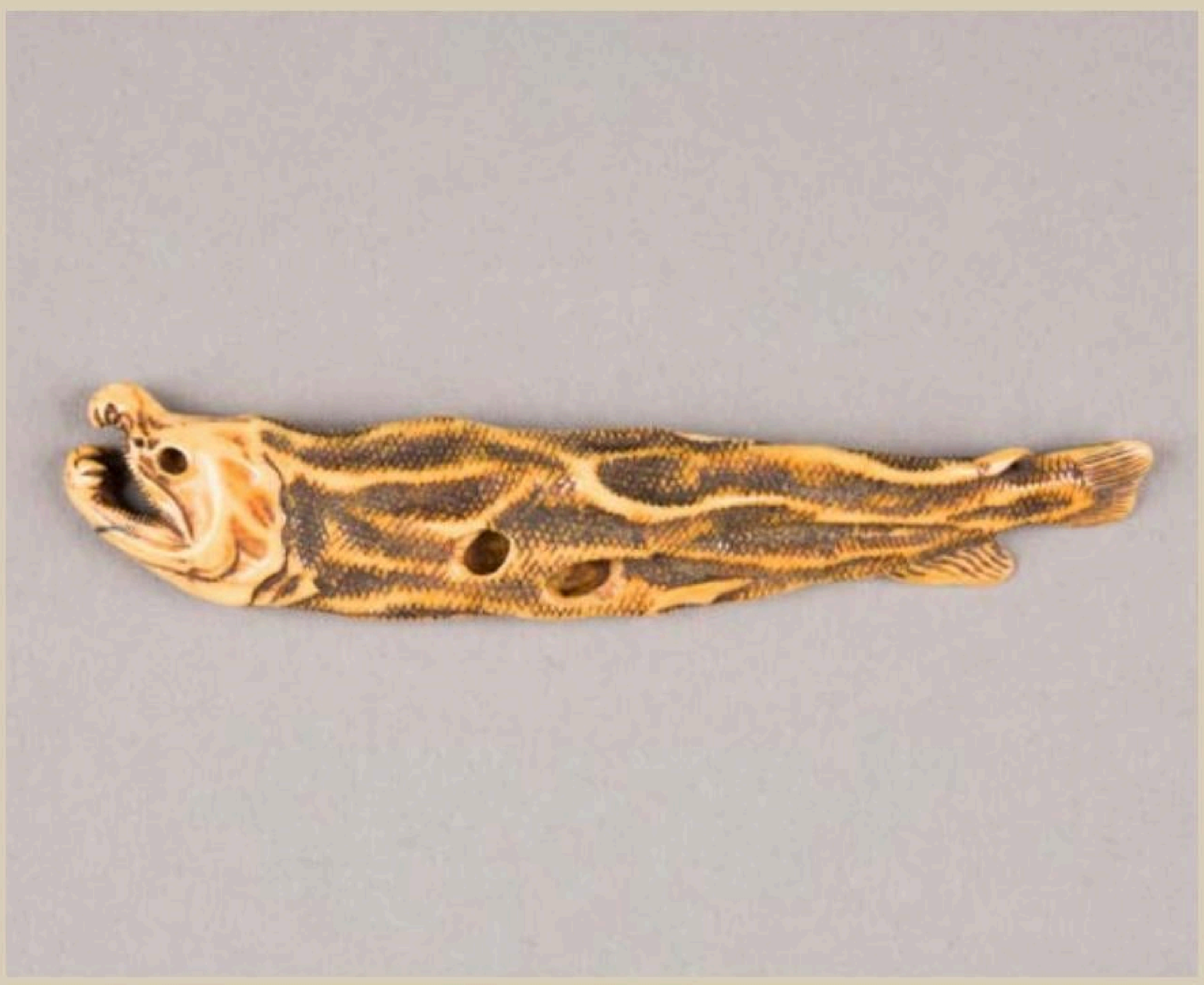


233 | A STAG-ANTLER SASHI-NETSUKE OF KIRIN

Japan, 19th century

Stag-antler. L. 6.4 cm. With traces of use and age, partially abraded.

€ 150,-

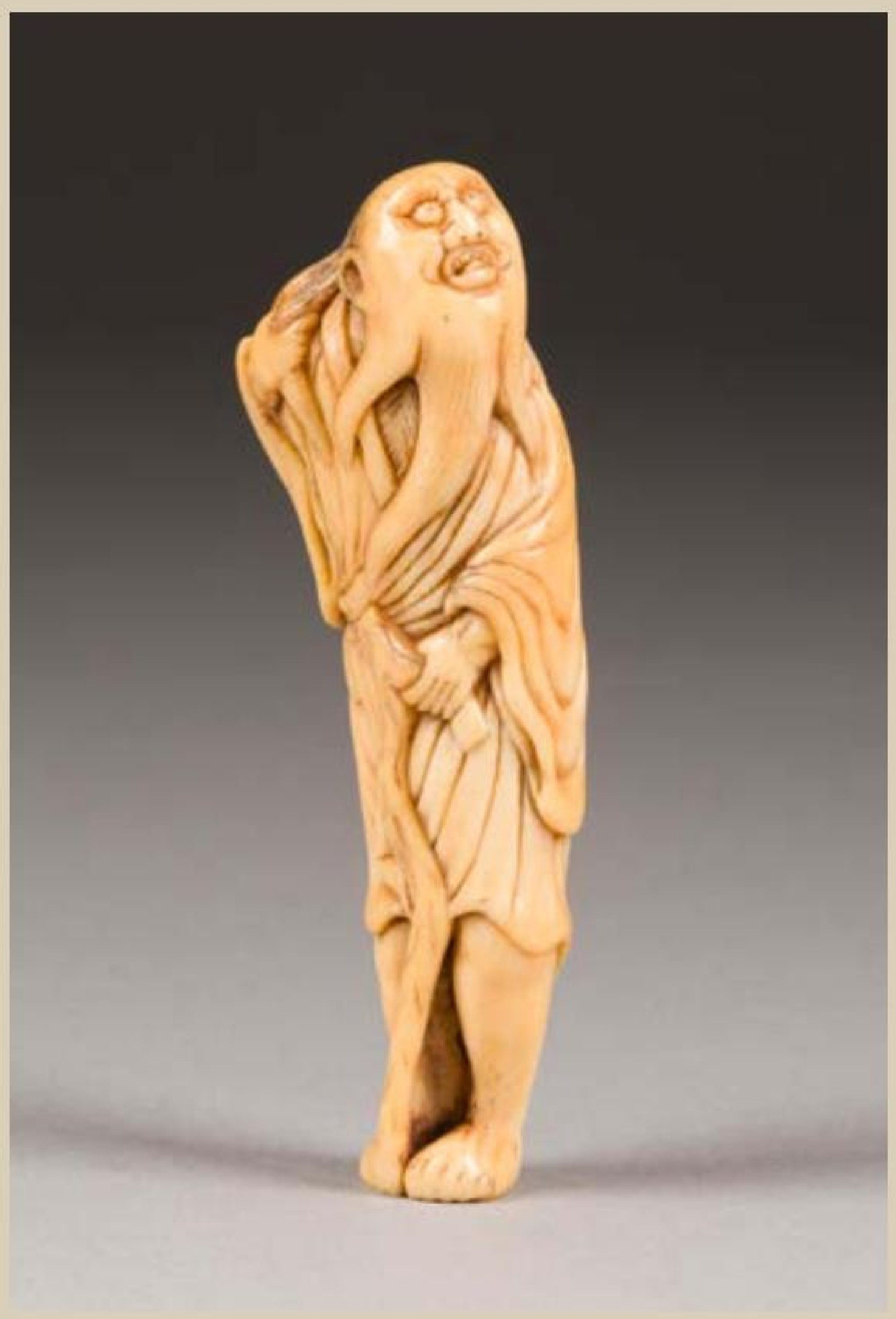


234 | A WALRUS TUSK SASHI-NETSUKE OF A DRIED FISH

Japan, 18th/19th century

Walrus tusk. L. 10.6 cm. The netsuke is carved as a dried fish (himono), with its mouth open to reveal rows of teeth, and finely detailed scales. With traces of use and age, slightly damaged and restored.

€ 280,-

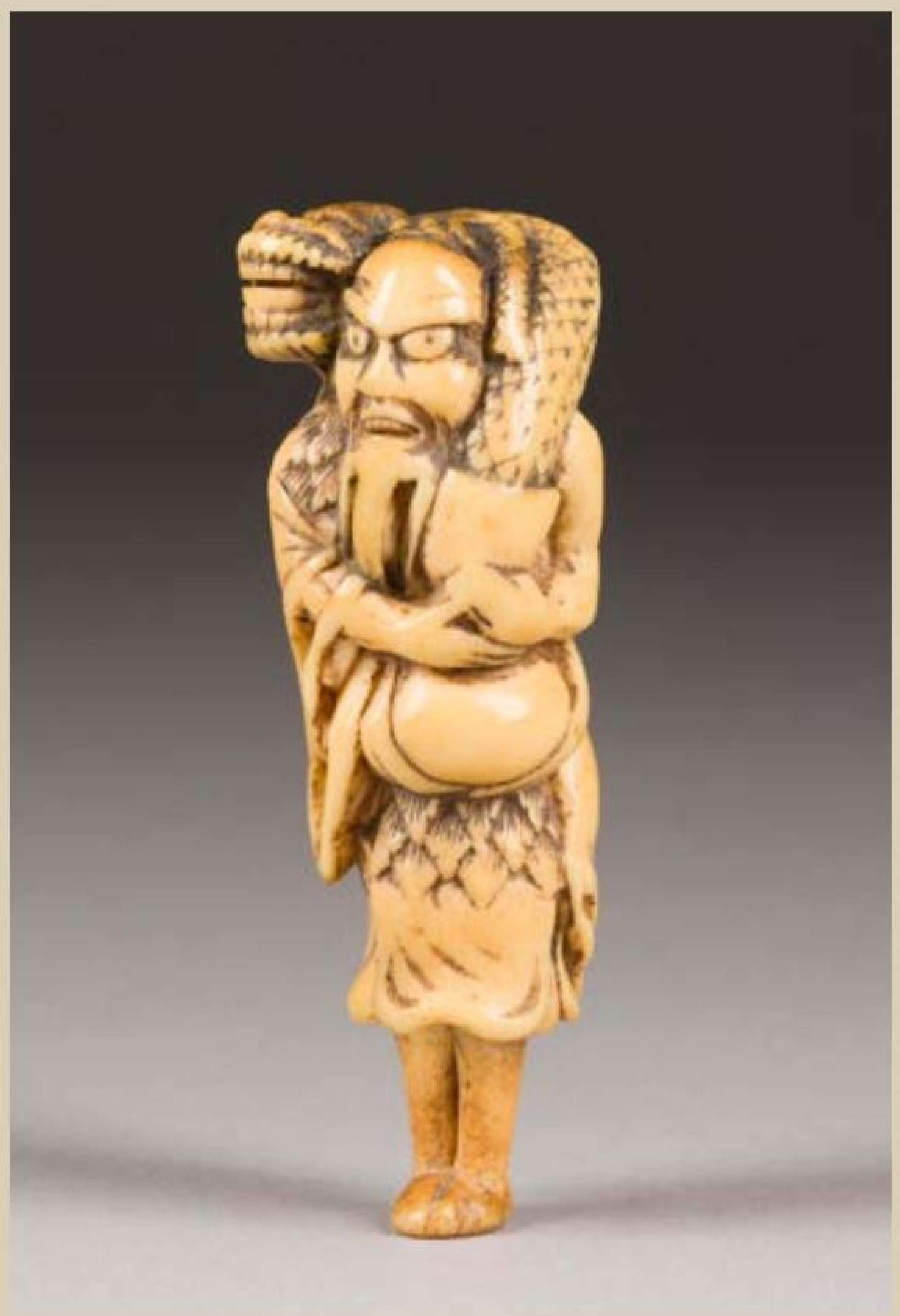


235 | A STAG-ANTLER NETSUKE OF A SENNIN

Japan, 18th/19th century

Stag-antler. H. 9.5 cm. The netsuke is carved as a sennin standing in a loosely belted robe, with leaf decorations on the back, holding a strand of hair in the right hand and a staff in the left. The head is tilted upward to the left, with wide-open eyes and an open mouth. With traces of use and age, partially abraded and slightly cracked.

€ 300,-

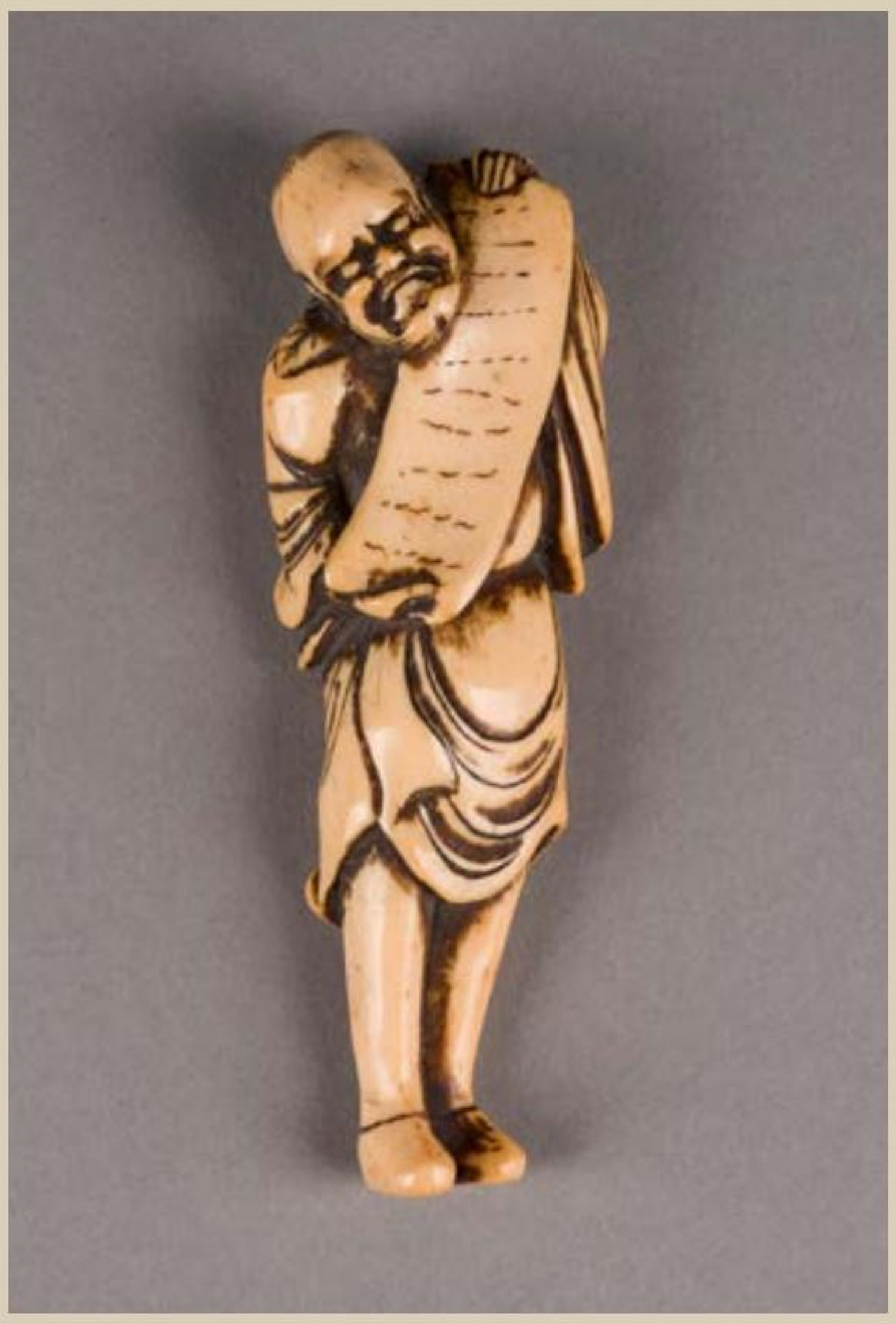


236 | A STAG-ANTLER NETSUKE OF A BASHIKO SENNIN

Japan, 18th/19th century

Stag-antler. H. 8.7 cm. The netsuke is carved as a Bashiko Sennin standing with alms bowls from which he conjures a ferocious dragon writhing above him. He is wearing a long flowing robe along with a leafy skirt and apron. With traces of use and age, partially abraded.

€ 280,-

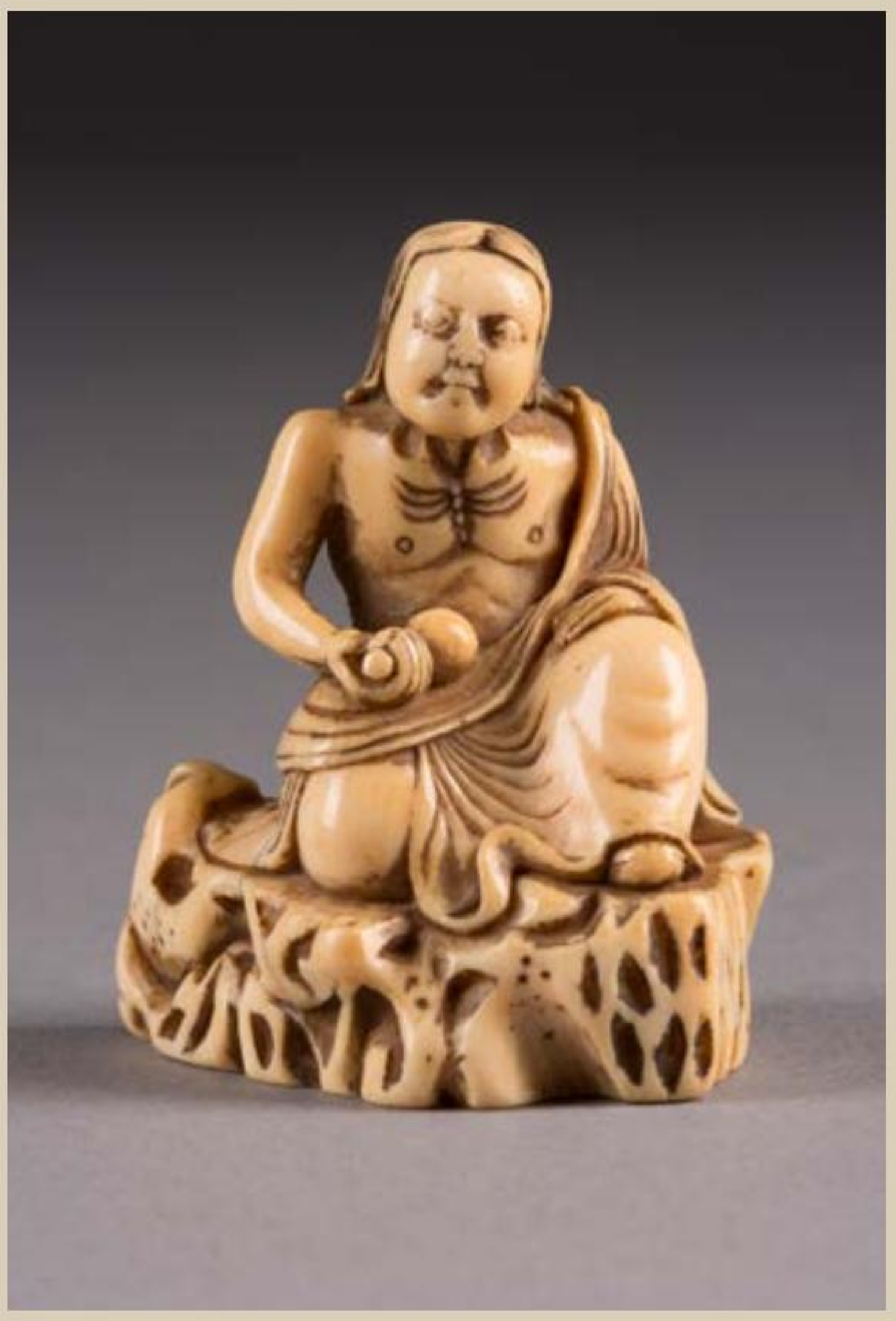


237 | AN IVORY NETSUKE OF A MAN HOLDING A SCROLL *

Japan, 18th century

Ivory. H. 10 cm. The netsuke is carved as a man holding a scroll. With traces of age and use, partially cracked.

€ 500,-

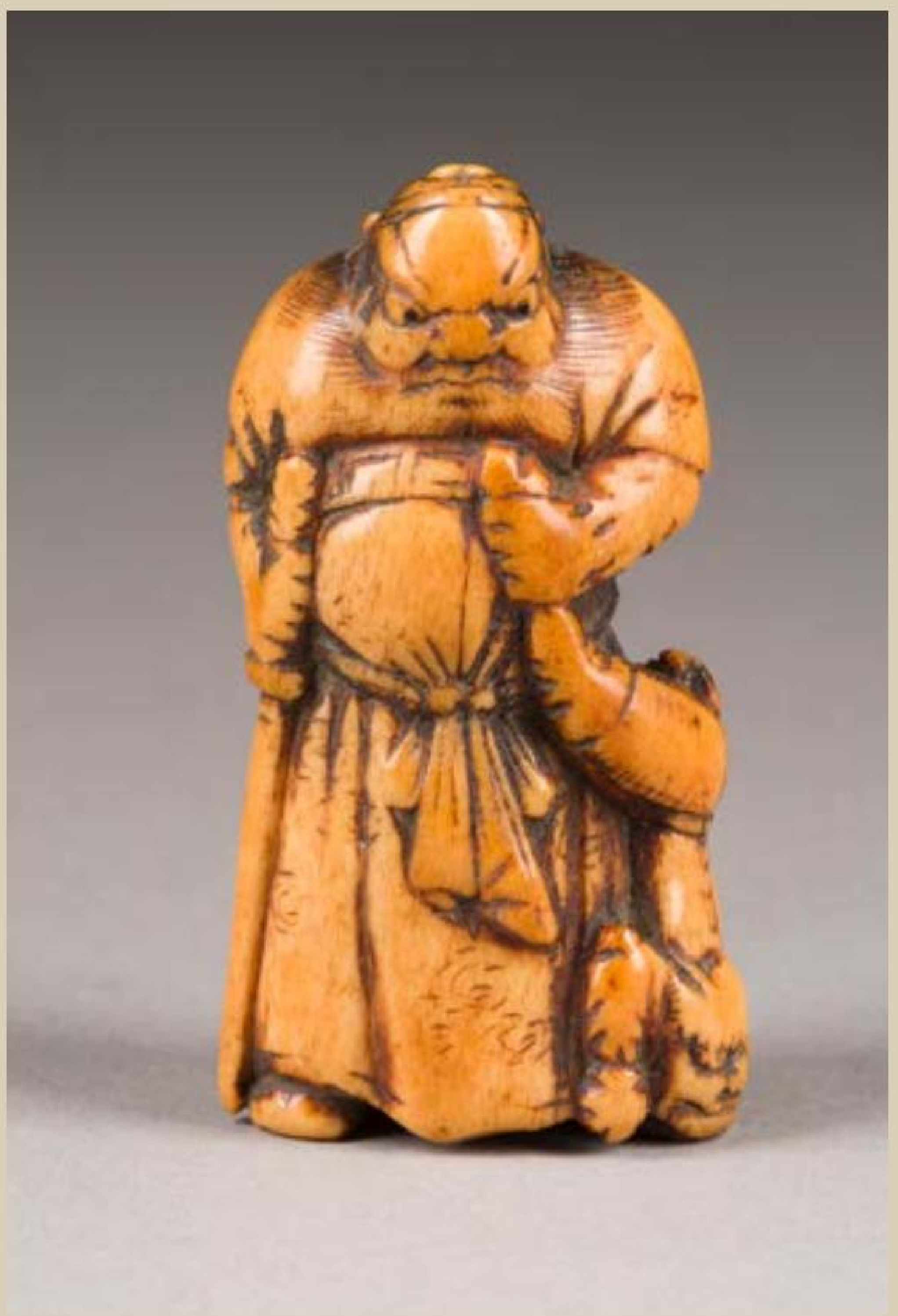


238 | AN IVORY NETSUKE OF AN RAKAN *

Japan, 18th century

Ivory. H. 4.8 cm. The netsuke is carved as the Rakan seated holding in his right hand the gourd. With traces of age and use, partially cracked and abraded.

€ 200,-

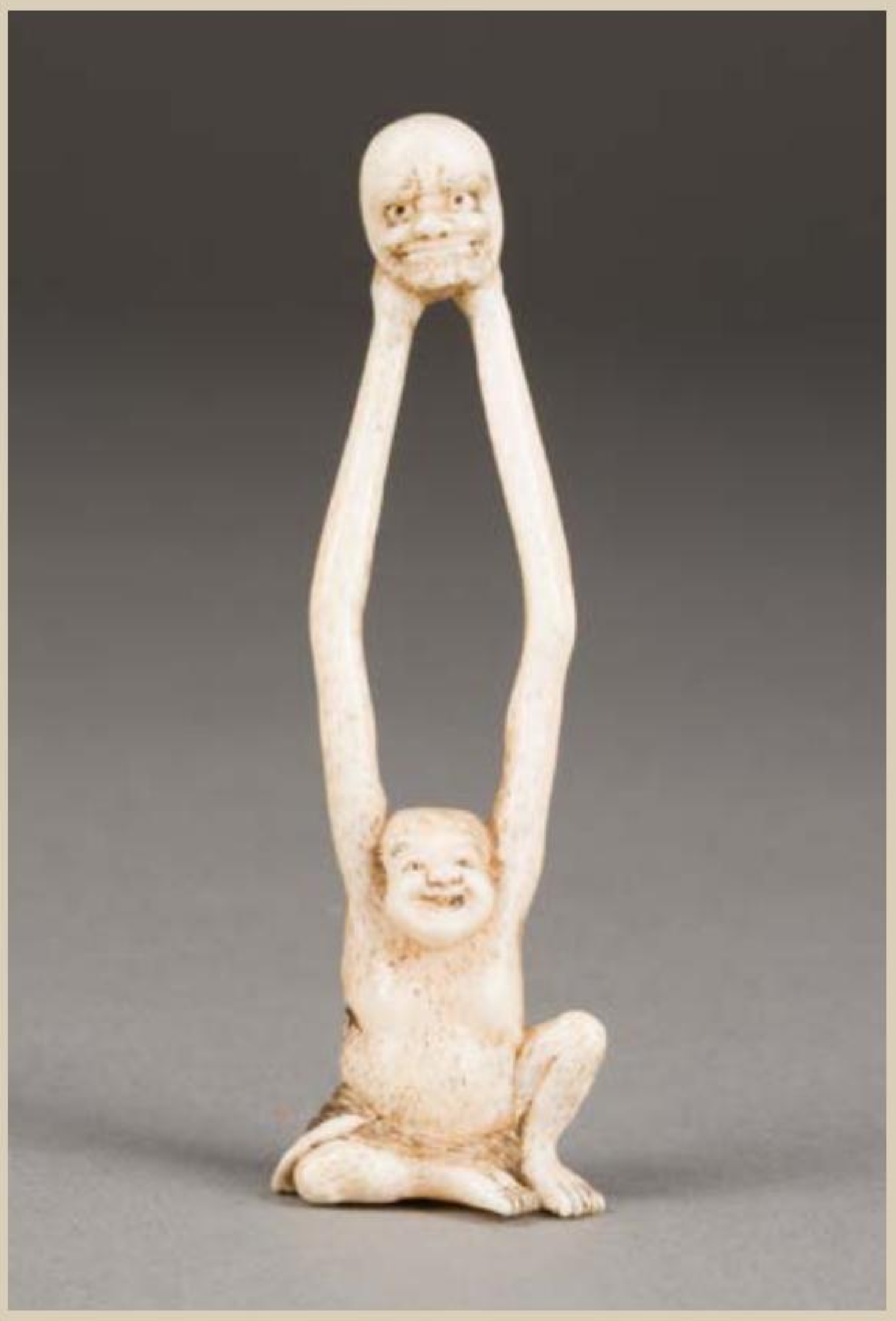


239 | A STAG-ANTLER NETSUKE OF SHOKI AND ONI

Japan, 19th century

Stag-antler. H. 5.5 cm. The netsuke is carved as Shoki standing with his sword held in his right hand, while his other hand grasps a captured oni, held upside down beside Shoki's left leg. With traces of use and age, partially abraded.

€ 280,-



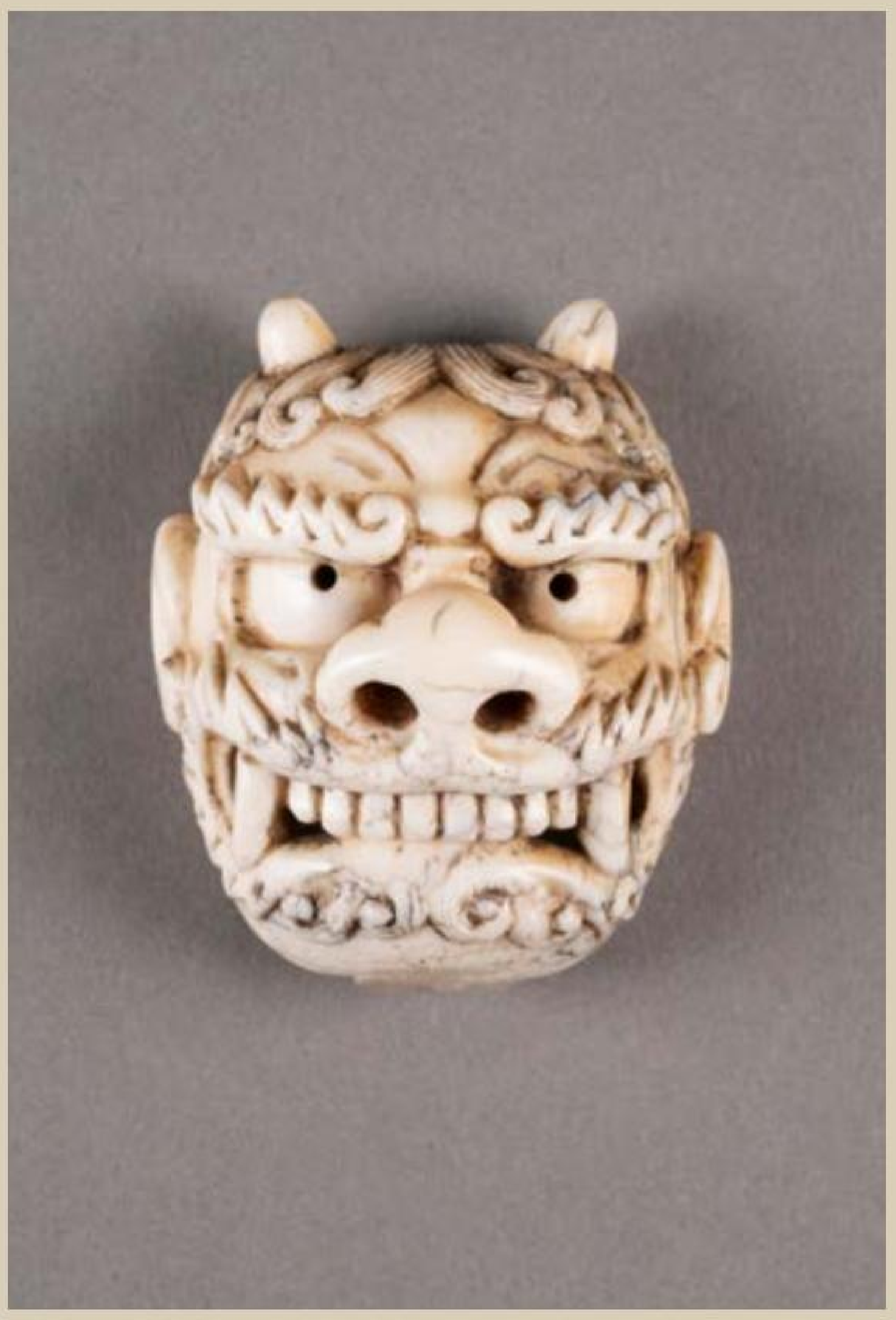
240 | A WALRUS TUSK NETSUKE OF A TENAGA

Japan, 19th century

Walrus tusk. H. 8.6 cm. The netsuke is carved as a seated Tenaga raising a mask high with both hands. With traces of use and age, partially abraded.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 280,-

** CITES marketing certificate is available. Please note that due to the current CITES regulations for ivory and tortoiseshell objects, unrestricted trade is only permitted within the European Community. Please inform yourself about the current import regulations for ivory and tortoise shell in your country.*

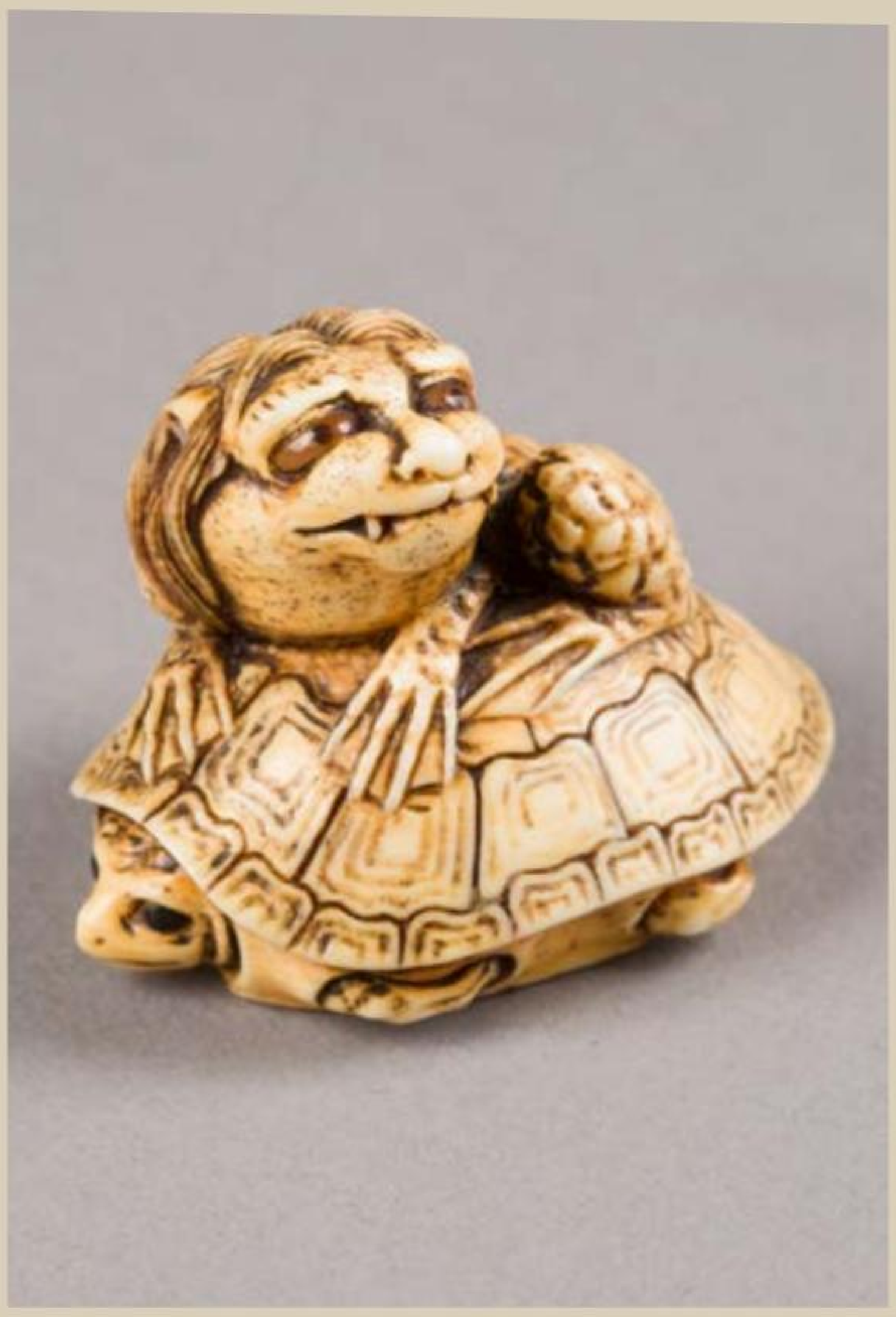


241 | AN IVORY MASK NETSUKE OF AN ONI*

Japan, 19th century

Ivory. H. 4.5 cm. Signed 'Ittokusai' on the reverse. With traces of age and use, partially cracked.

€ 200,-

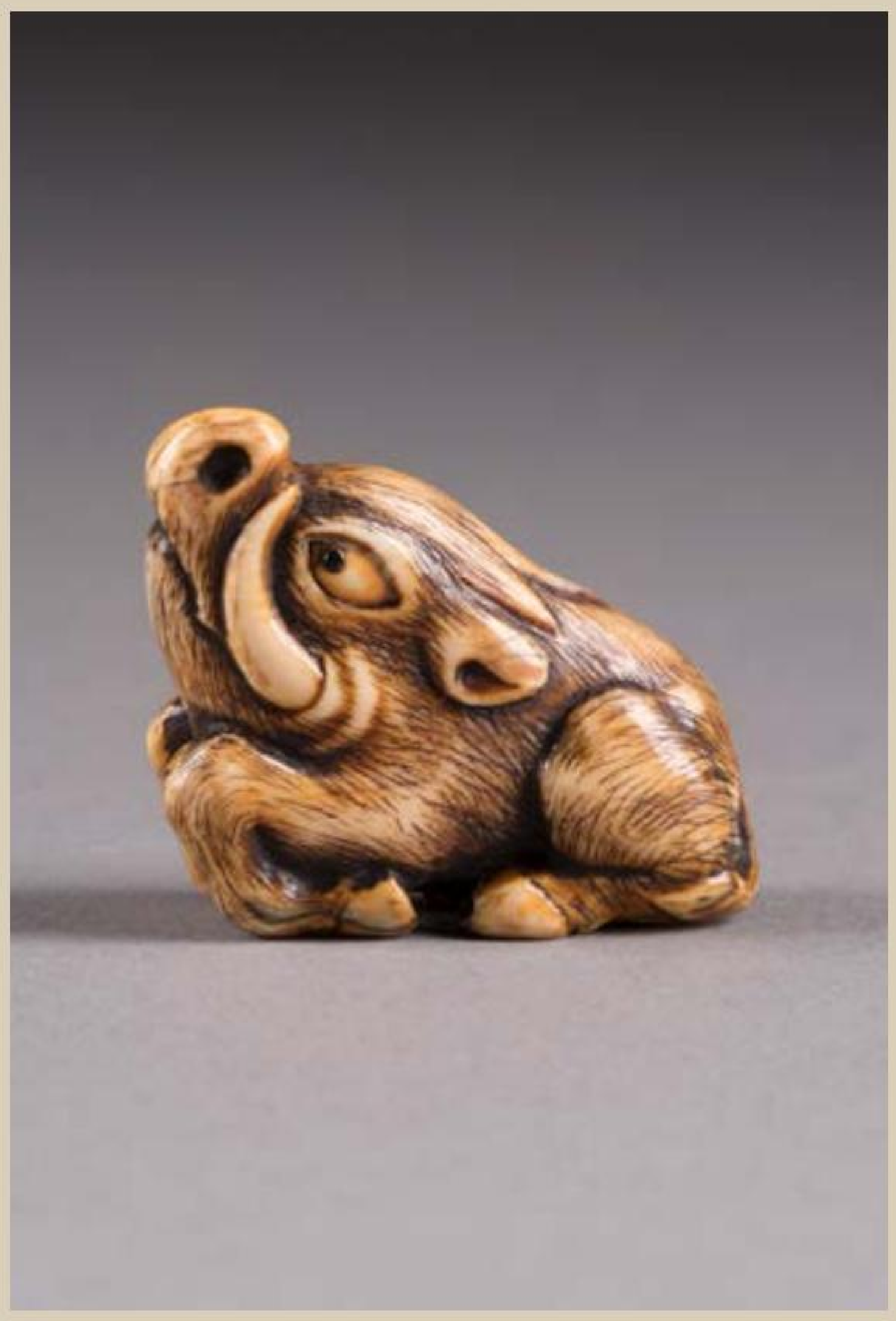


242 | AN IVORY NETSUKE OF A KAPPA ON A TORTOISE*

Japan, 19th century

Ivory. H. 2.9 cm. The netsuke is finely carved as a kappa with a bemused expression, seated atop a tortoise, its long hair flowing down its back; the tortoise with its limbs tucked in for compactness, both with double-inlaid eyes. With traces of use and age, slightly abraded.

€ 300,-

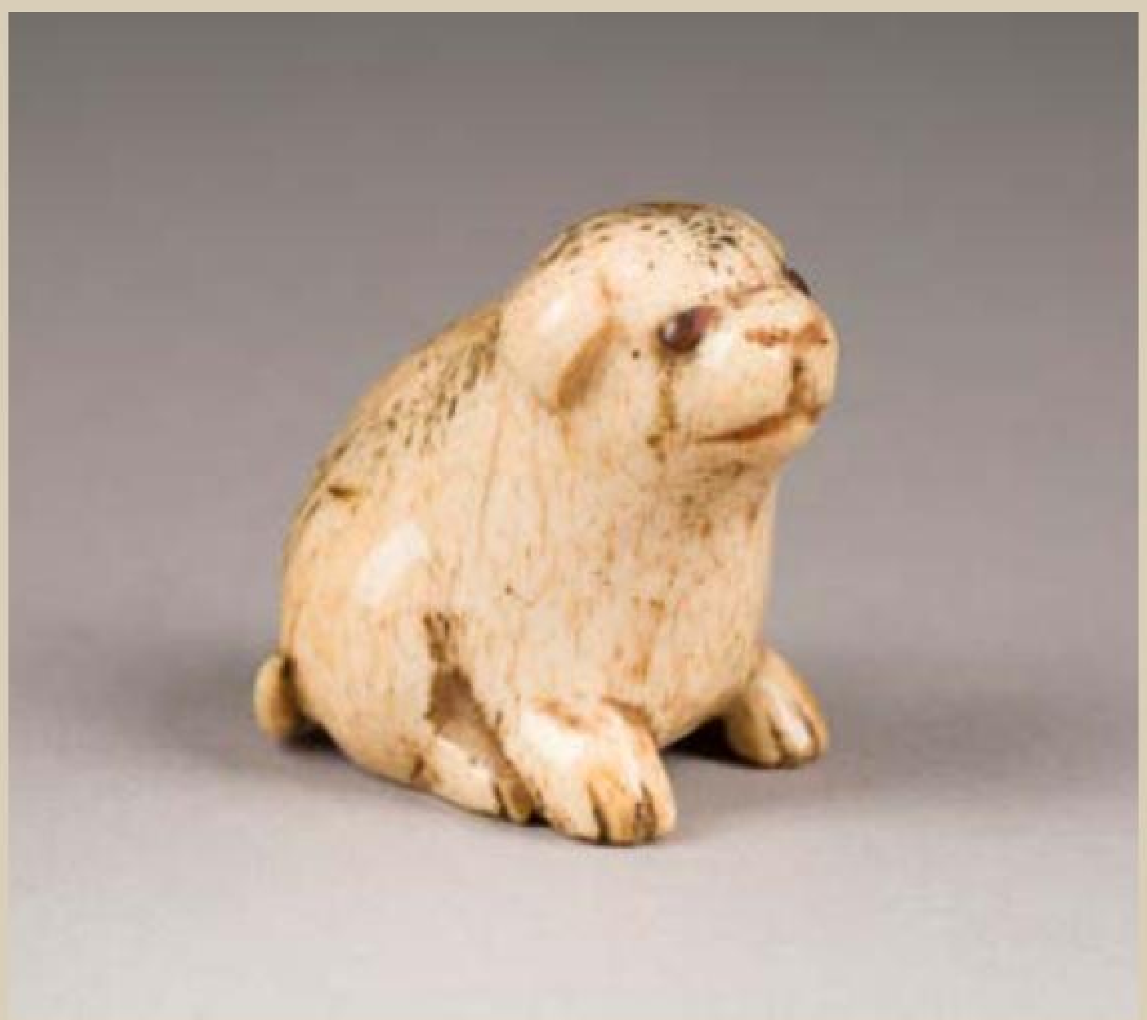


243 | AN IVORY NETSUKE OF A RECUMBENT BOAR*

Japan, 19th century

Ivory. L. 3.8 cm. The netsuke depicts a boar seated with its limbs tightly tucked underneath. The head with inlaid pupils, an upturned snout, and an open mouth showing long, sharp incisors. A small tuft of hair is carved on the top, the ears set to the side. With traces of age and use, partially cracked.

€ 360,-

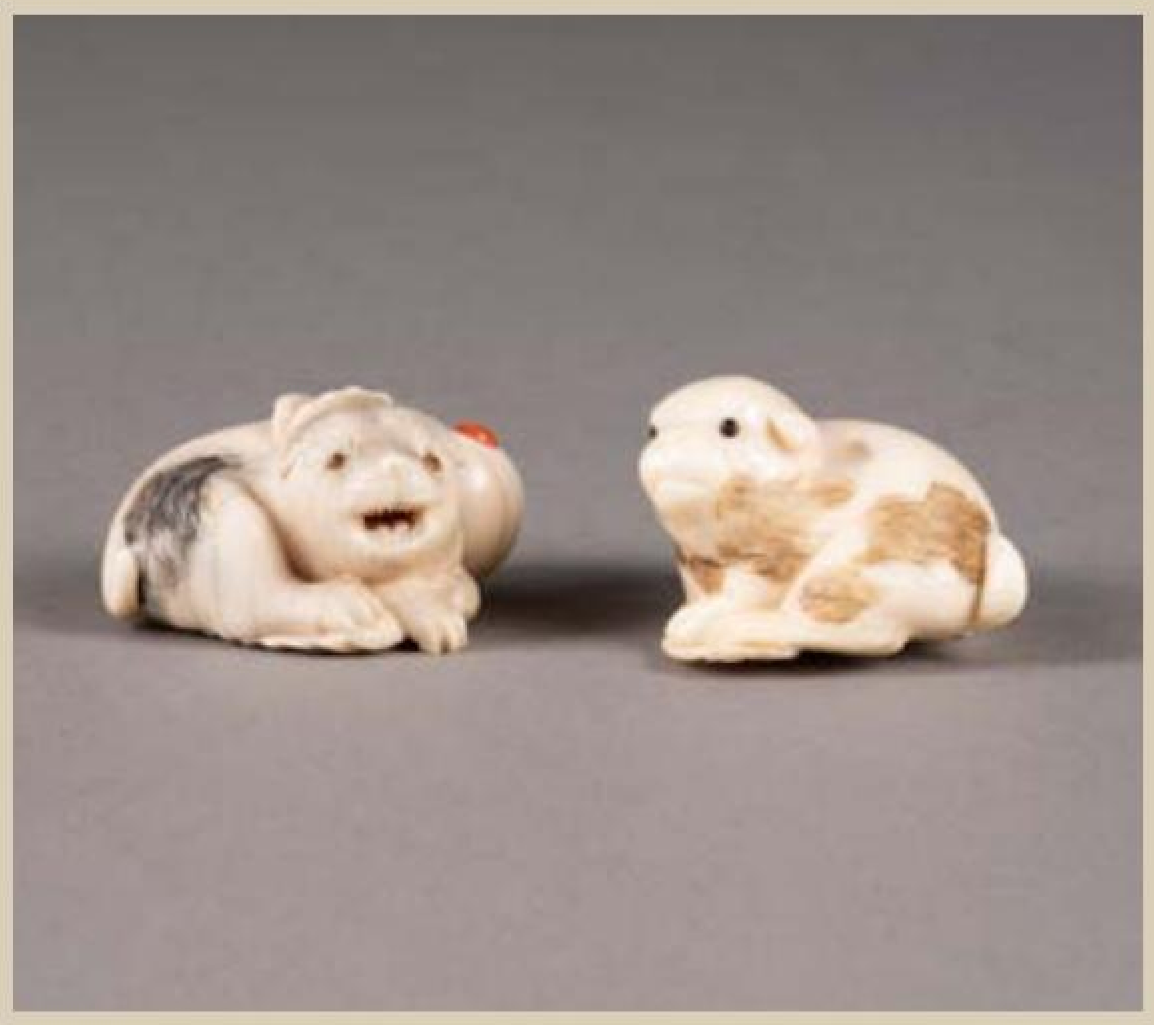


244 | A STAG-ANTLER NETSUKE OF A PUPPY

Japan, 18th/19th century

Stag-antler. H. 3.5 cm. The netsuke is carved as a seated puppy with inlaid eyes. With traces of use and age, partially abraded and cracked.

€ 180,-

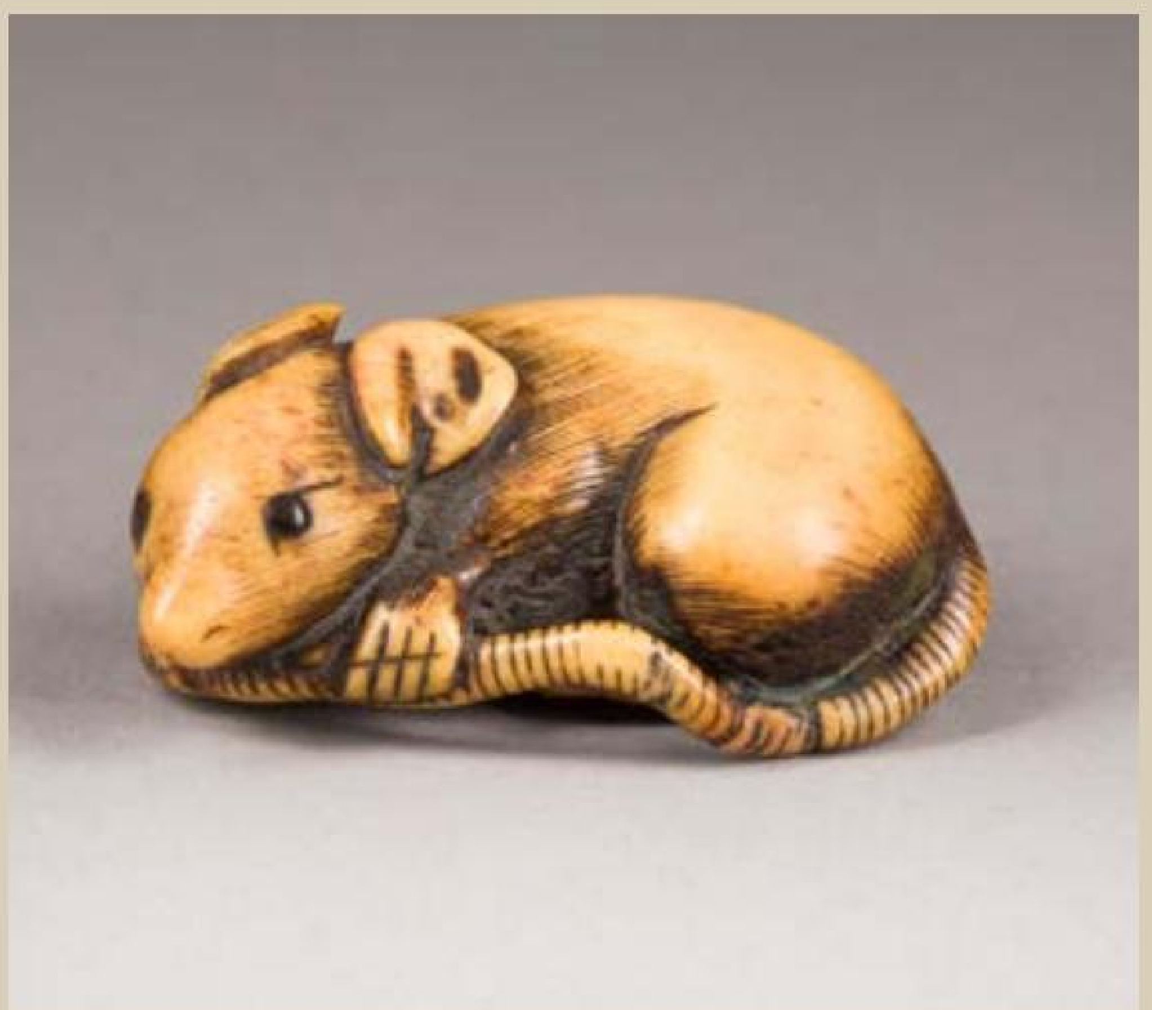


245 | TWO IVORY NETSUKE DEPICTING PUPPIES*

Japan, 19th century or later

Ivory. H. 2-2.3 cm. Including a netsuke of a puppy with inlaid eyes and mouth open, reclining next to a leafy peach, with a small coral inlaid on the peach; signed on the base. Also included is a netsuke of a reclining puppy with inlaid eyes. With traces of age and use, partially cracked.

€ 280,-



246 | A STAG-ANTLER NETSUKE OF A RAT

Japan, around 1800

Stag-antler. L. 5.1 cm. The netsuke is carved as a seated rat with inlaid eyes, holding its tail in its front paws. With traces of use and age, partially abraded.

€ 200,-

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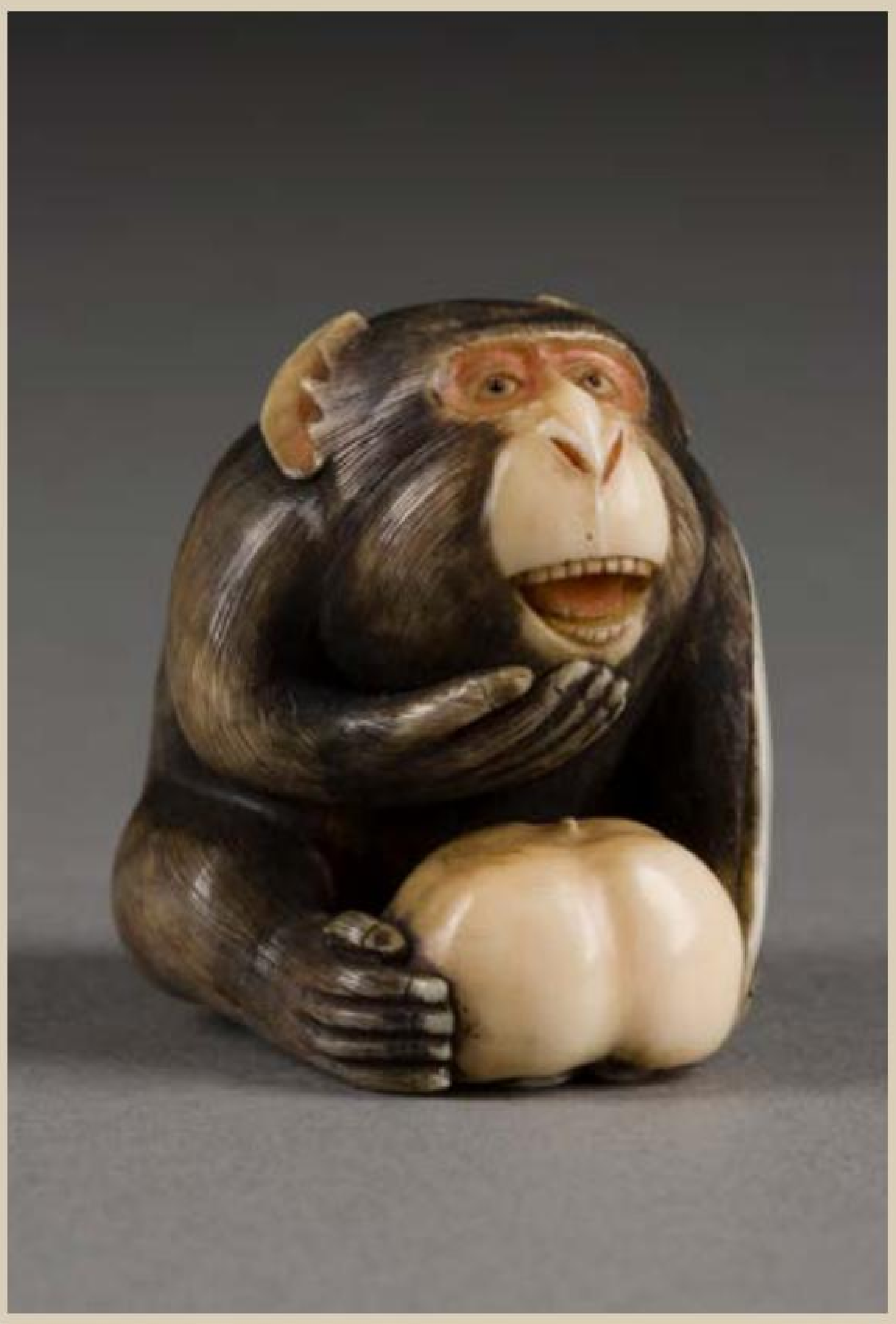


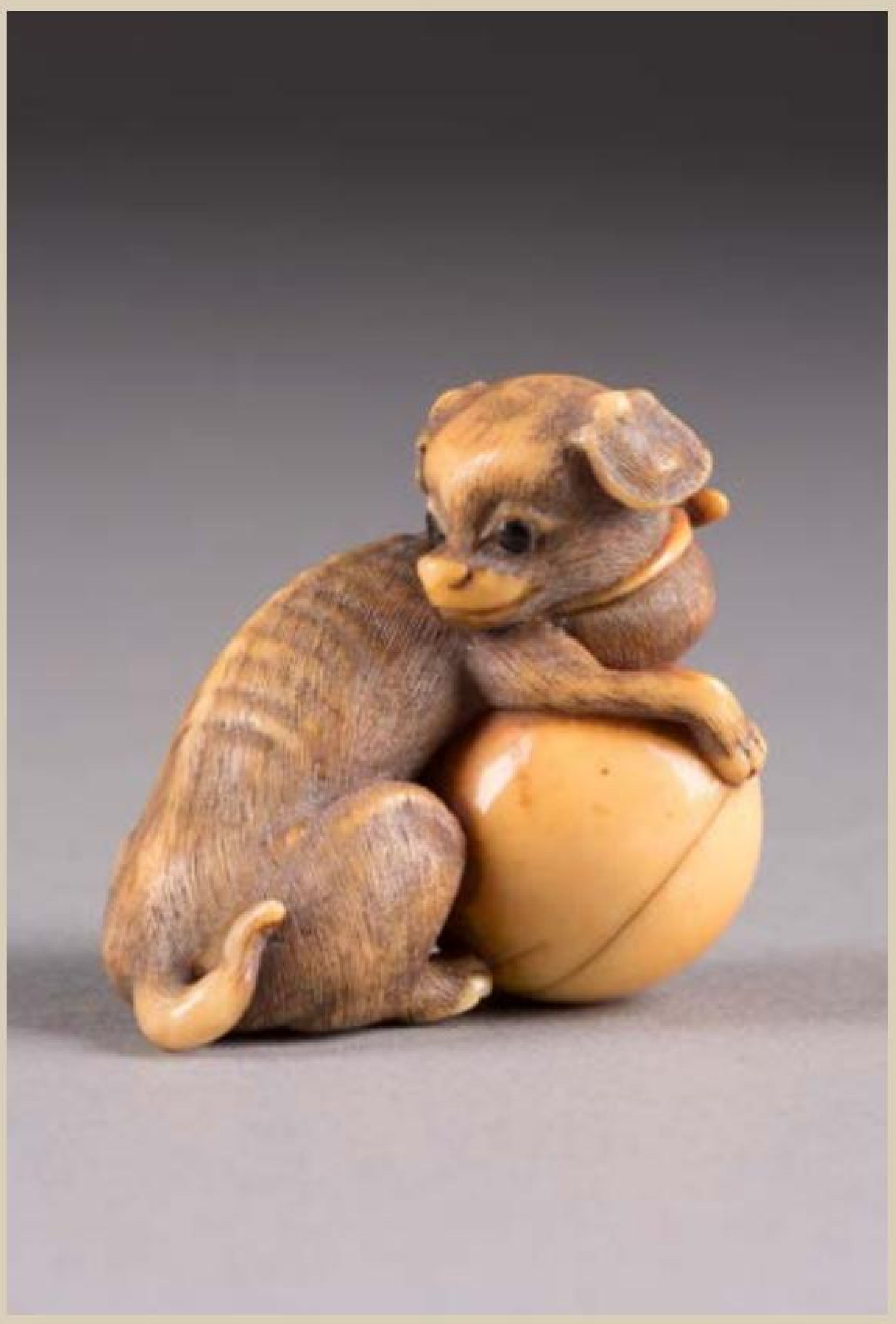
247 | A FINE IVORY OKIMONO-NETSUKE OF A MONKEY WITH KAKI *

Japan, 19th century or later

Ivory. H. 3.3 cm. The okimono-netsuke is finely carved as a seated monkey with mouth open in a look of surprise, inlaid eyes, the right hand supporting its chin, the left hand and right foot holding a persimmon, a long branch with a single leaf entwined over its back. Signed „Kimitomo“ on the bottom. With traces of age, partially damaged and cracked.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 200,-

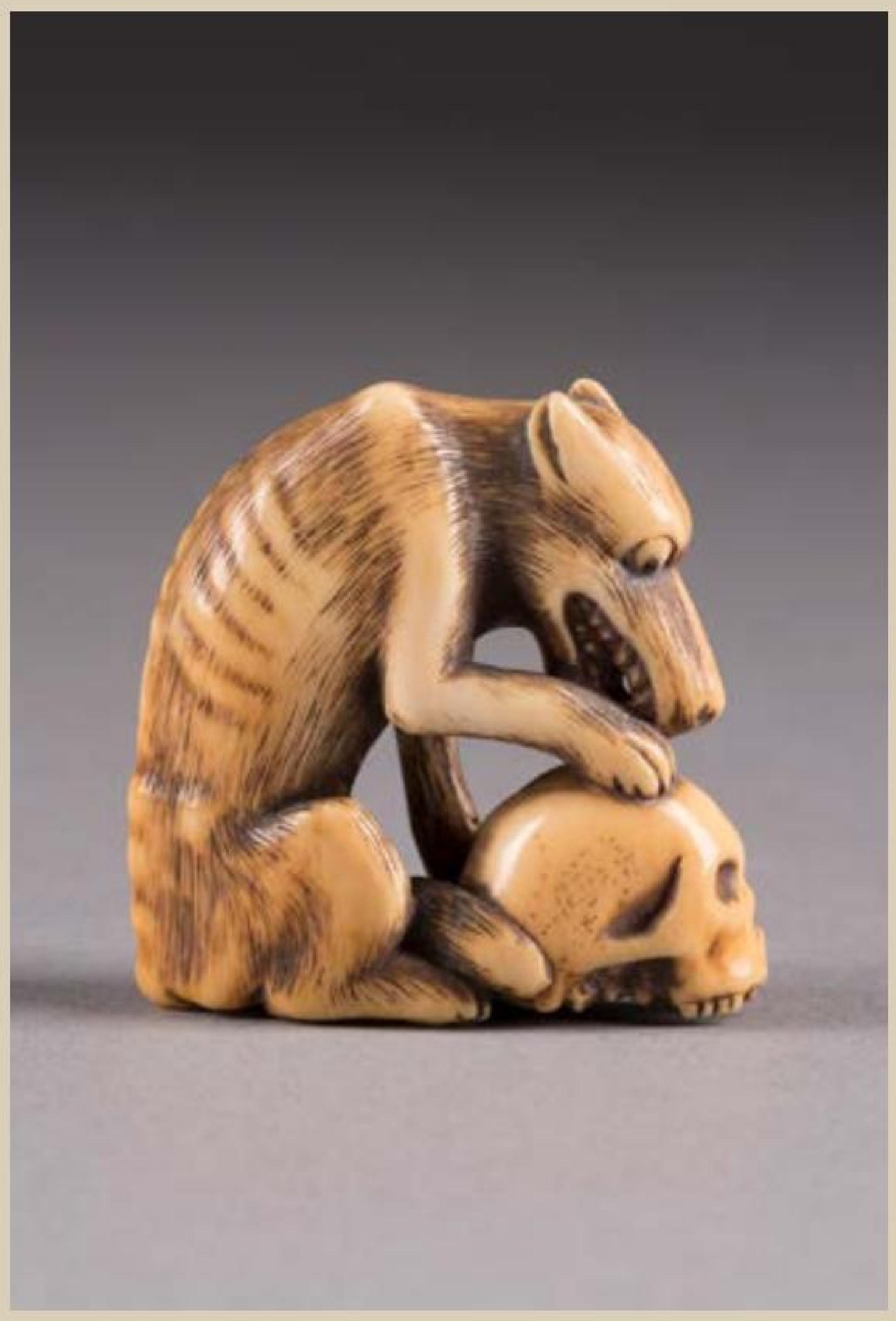


248 | AN IVORY NETSUKE OF A LOOKING-BACK DOG WITH A LARGE BALL *

Japan, 19th century

Ivory. H. 3.9 cm. The netsuke is finely carved as a seated dog, with a large, smooth ball between its small paws and a thick collar around its neck. The large, prominent eyes are inlaid with black horn. With traces of use and age, partially cracked.

€ 300,-

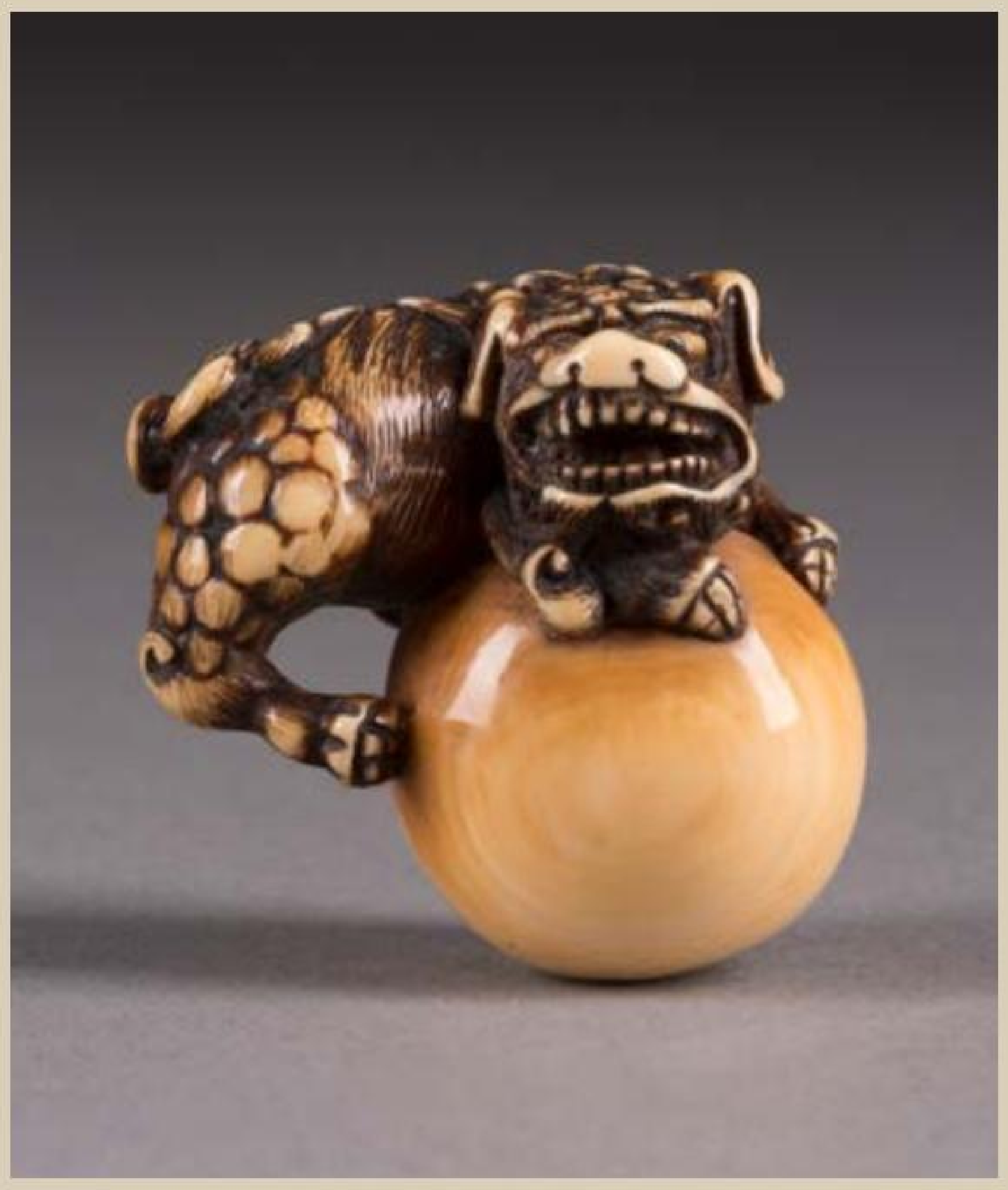


249 | AN IVORY NETSUKE OF A WOLF WITH SKULL *

Japan, 19th century

Ivory. H. 3.6 cm. The netsuke is carved as an emaciated wolf seated with its mouth open, one forepaw pressing down on a skull. It is signed „Tomotsugu“ in a reserve on its left thigh. With traces of age and use, slightly abraded.

€ 220,-

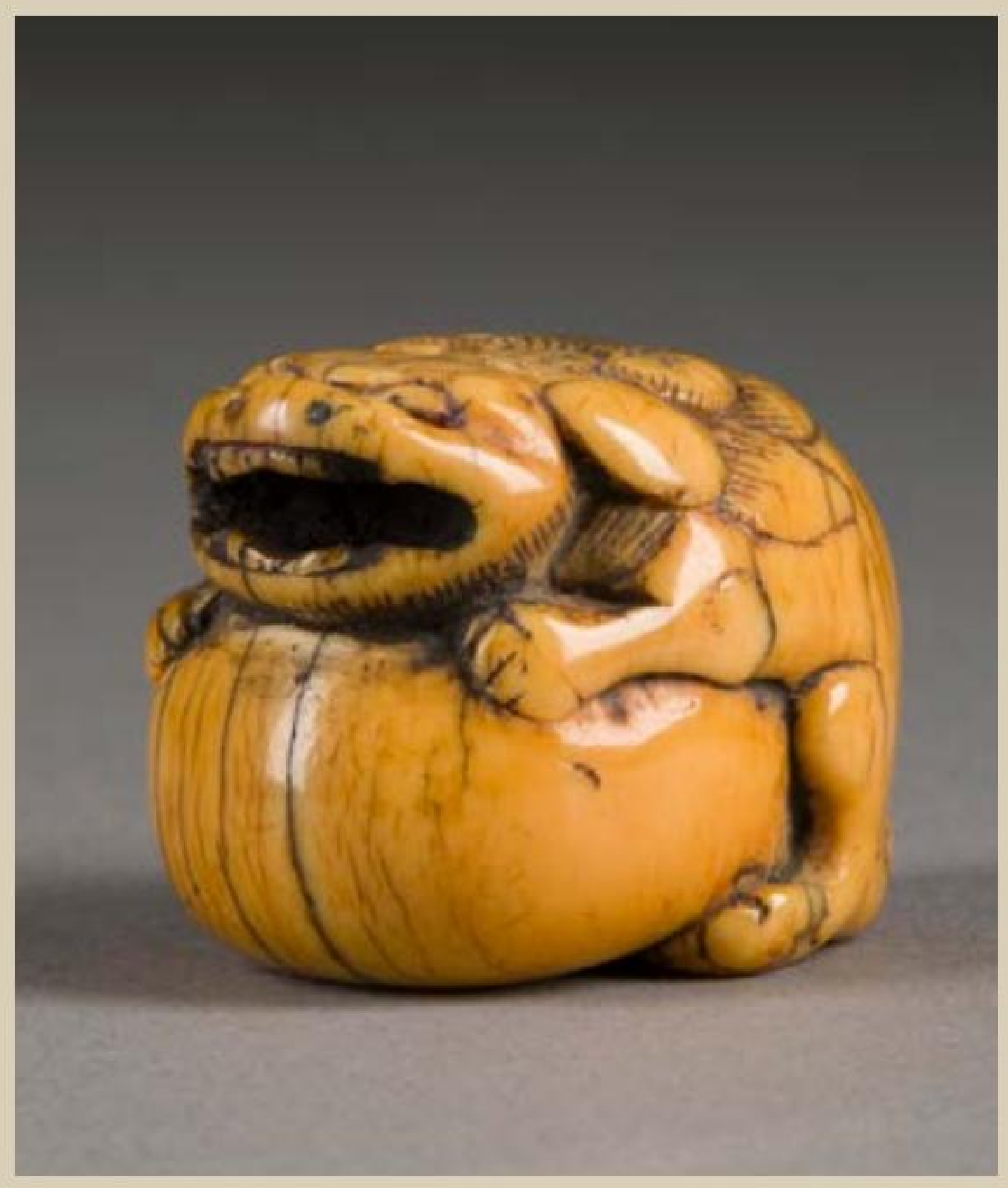


250 | AN IVORY NETSUKE OF A SHISHI WITH BALL *

Japan, 19th century

Ivory. H. 3.7 cm. The netsuke is carved as a shishi in a half-crouching position, standing on a large ball. A movable ball rests in its open mouth, while the strands of its mane, tail, and leg fur curl into spirals. The patterns of its spine are visible along its back. With traces of age and use, partially cracked.

€ 200,-

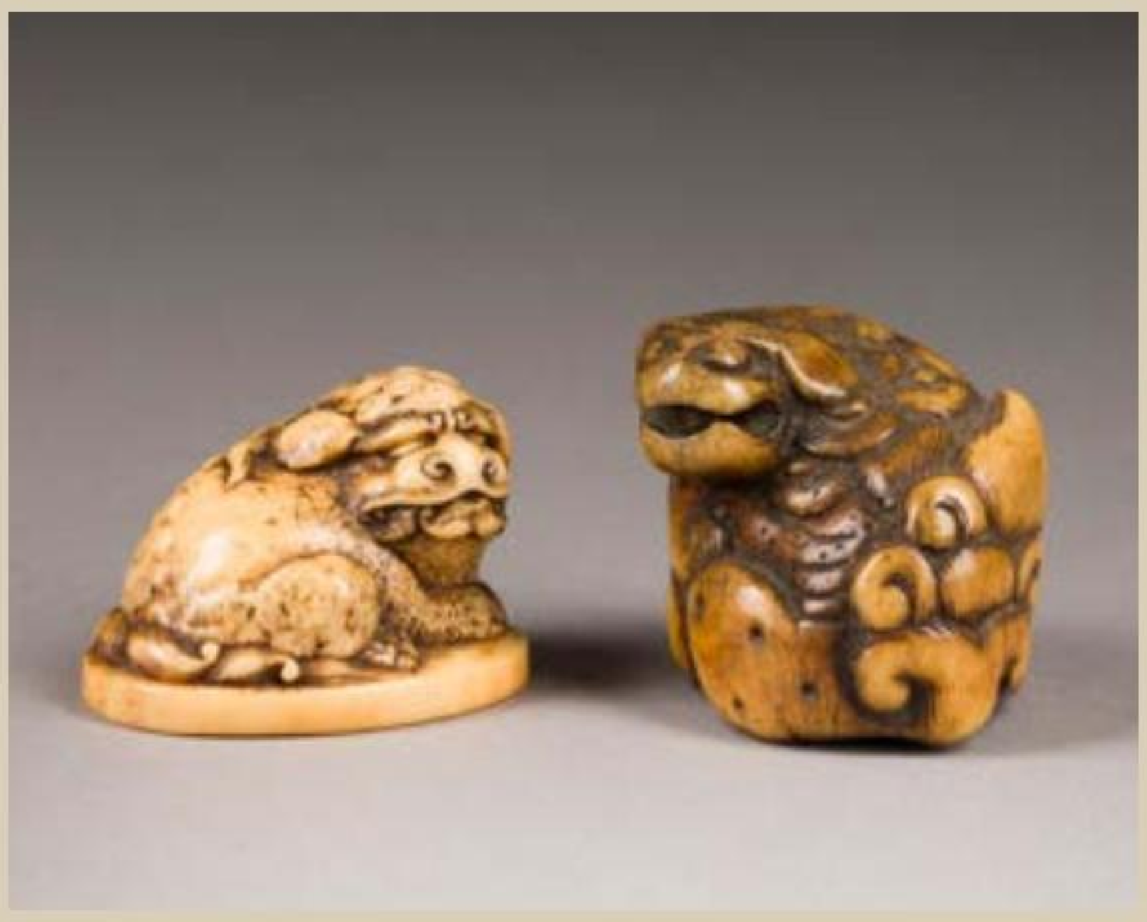


251 | AN IVORY NETSUKE OF A SHISHI WITH BALL *

Japan, 18th century

Ivory. H. 2.8 cm. The netsuke is carved as an open-mouthed shishi sitting on its hind legs, holding a large ball with its paw. With traces of age and use, partially cracked, with minor damage on one paw.

€ 200,-



252 | TWO STAG-ANTLER NETSUKE OF SHISHI

Japan, 18th/19th century

Stag-antler. H. 2.8-3.5 cm. Including one netsuke depicting a shishi in a prone position, head turned to the right; another netsuke depicting a shishi lying on a rock, head turned to the left, mouth open, with a movable ball inside. With traces of use and age, partially abraded and slightly chipped.

€ 300,-

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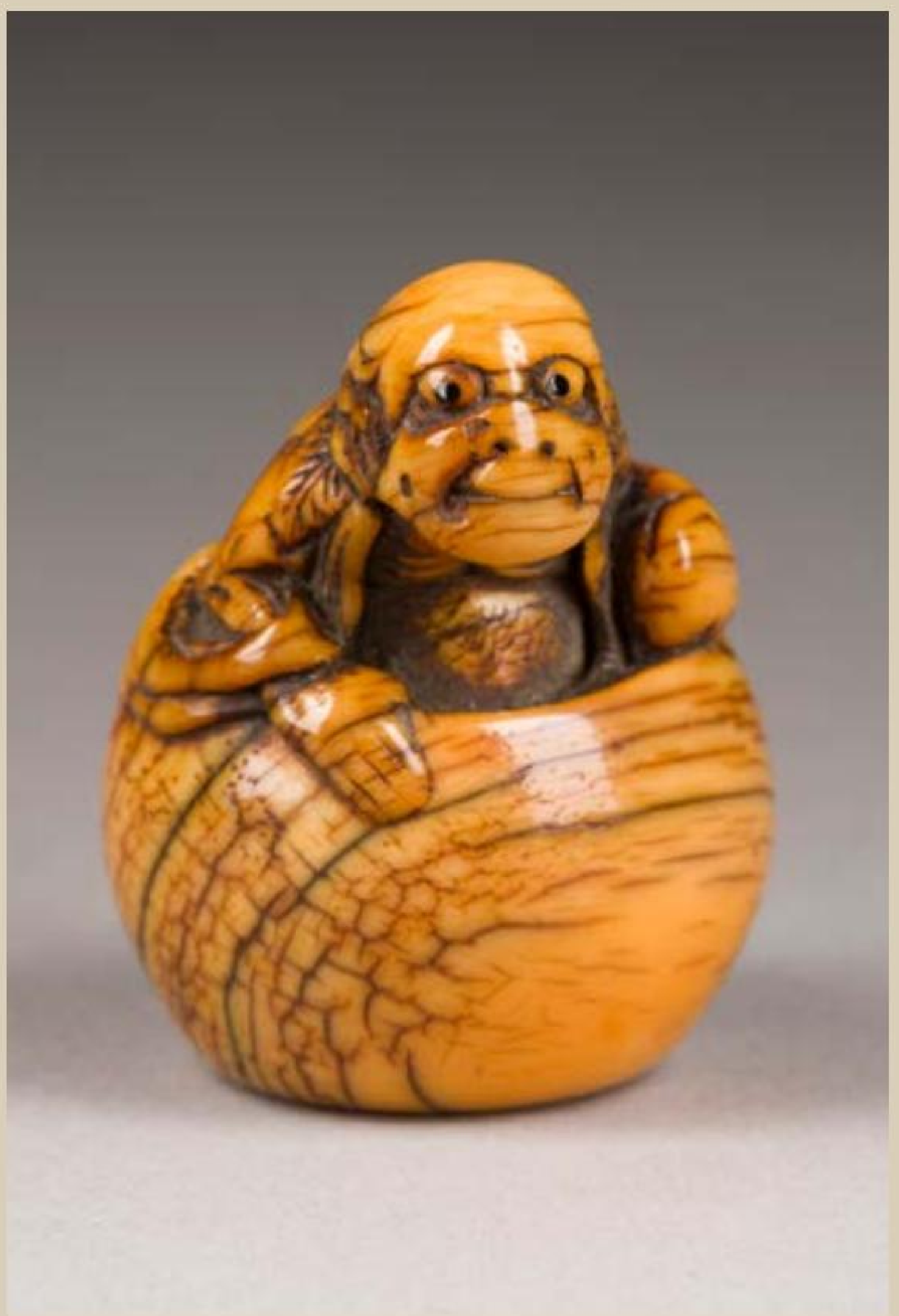
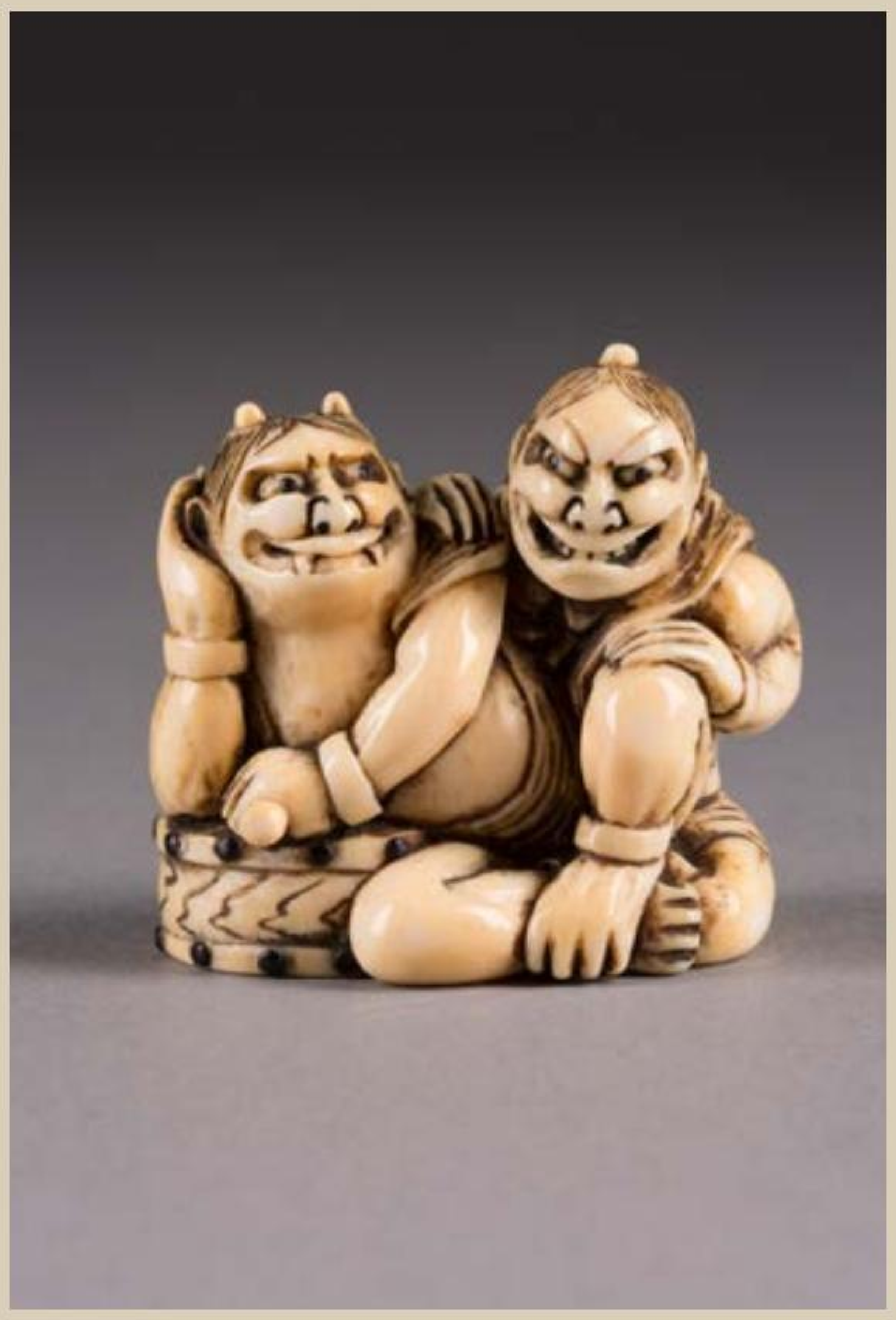


253 | A WALRUS TUSK NETSUKE OF A KOKO SENNIN

Japan, 19th century

Walrus tusk. H. 4.3 cm. The netsuke is carved as a Koko Sennin seated in his alms bowl, signed „Masakazu“ in an oval reserve on the base. With traces of age and use, partially cracked.

€ 280,-

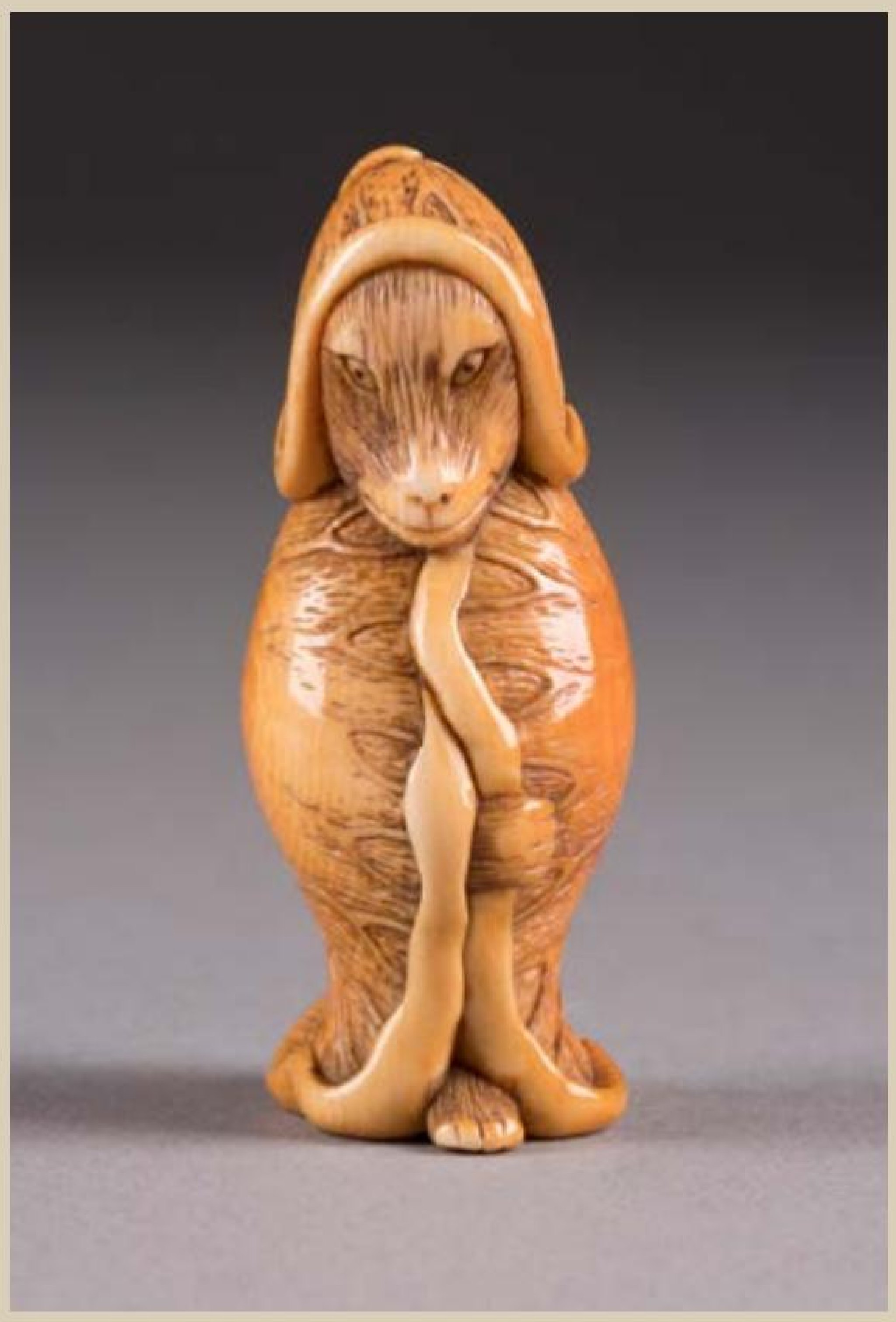


254 | AN IVORY NETSUKE OF RAIDEN WITH FUTEN*

Japan, 19th century

Ivory. H. 3.9 cm. The netsuke is carved as an Raiden leaning on a horn-studded drum, with a Futen seated beside it carrying a bag. With traces of age and use.

€ 180,-

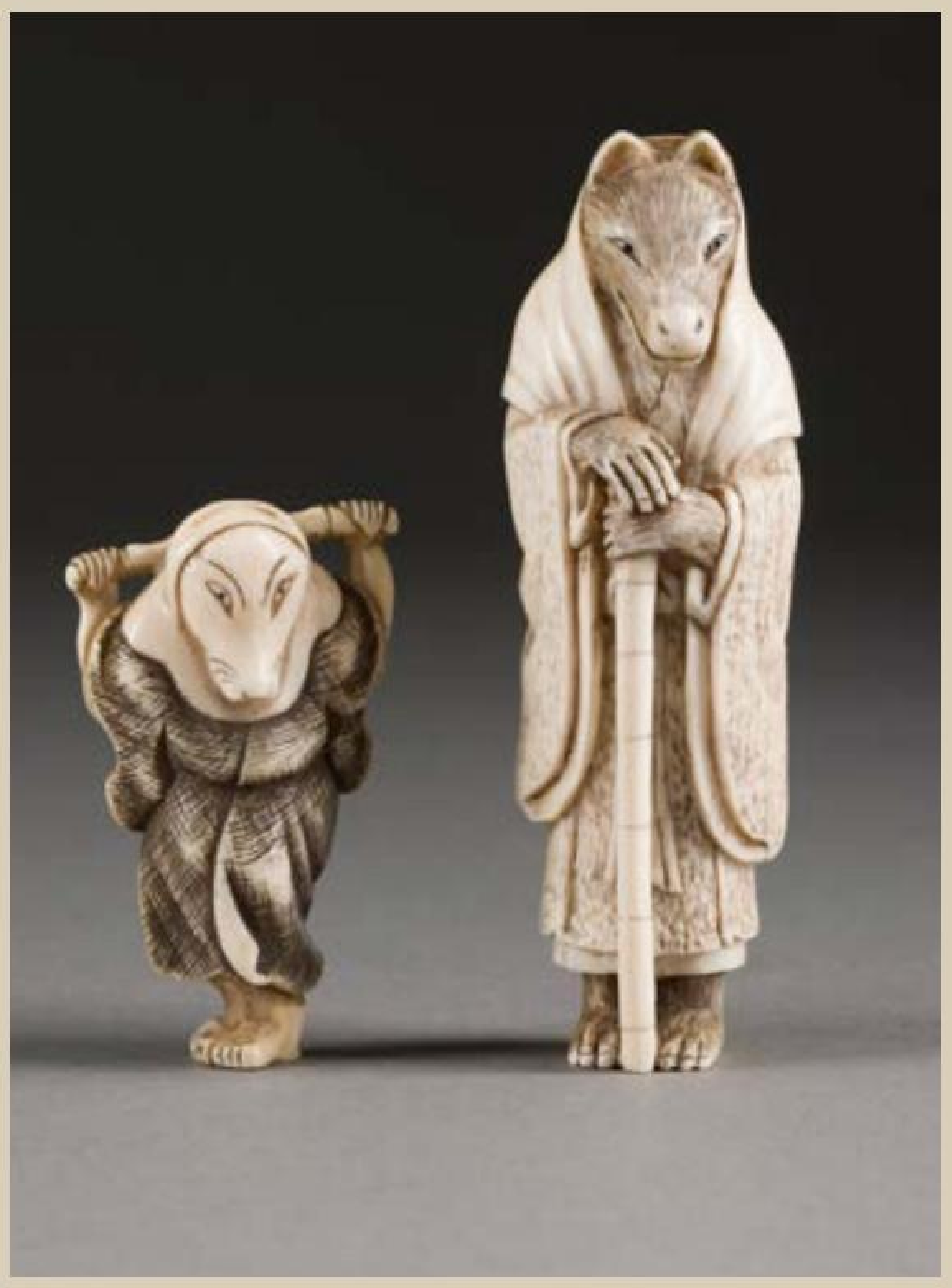


255 | A FINE IVORY NETSUKE OF A TANUKI*

Japan, 19th century

Ivory. H. 5.9 cm. The netsuke is carved as a tanuki wrapped within a large lotus with the curved stem in the back functioning as the himotoshi, while another lotus leaf resting on its head like a hat. With traces of age and use, slightly cracked and abraded.

€ 260,-



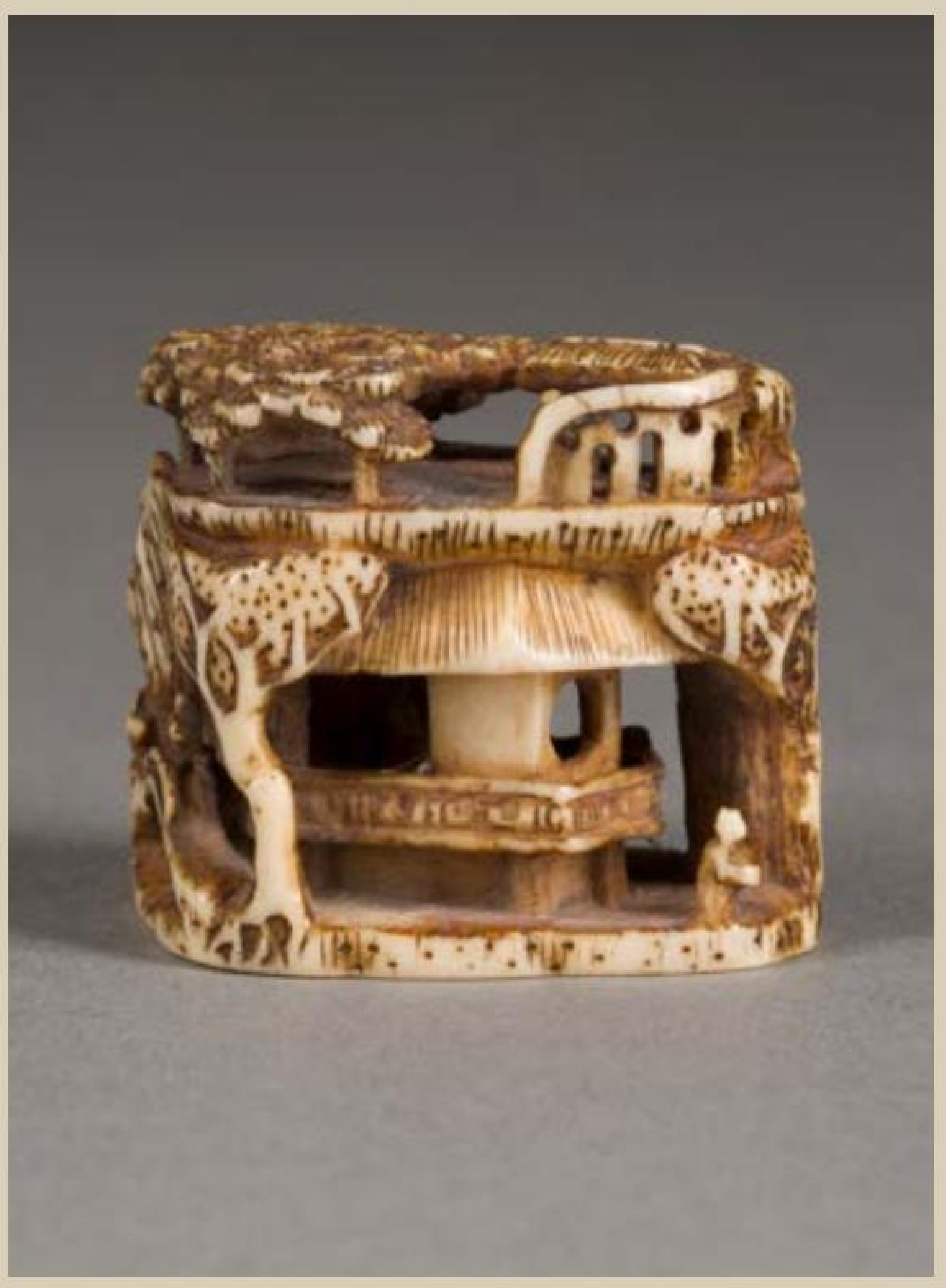
256 | TWO IVORY NETSUKE OF FOX PRIESTS (HAKUZOSU)*

Japan, 19th century or later

Ivory. H. 5.1-8.4 cm. With traces of use, partially cracked and abraded.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 220,-

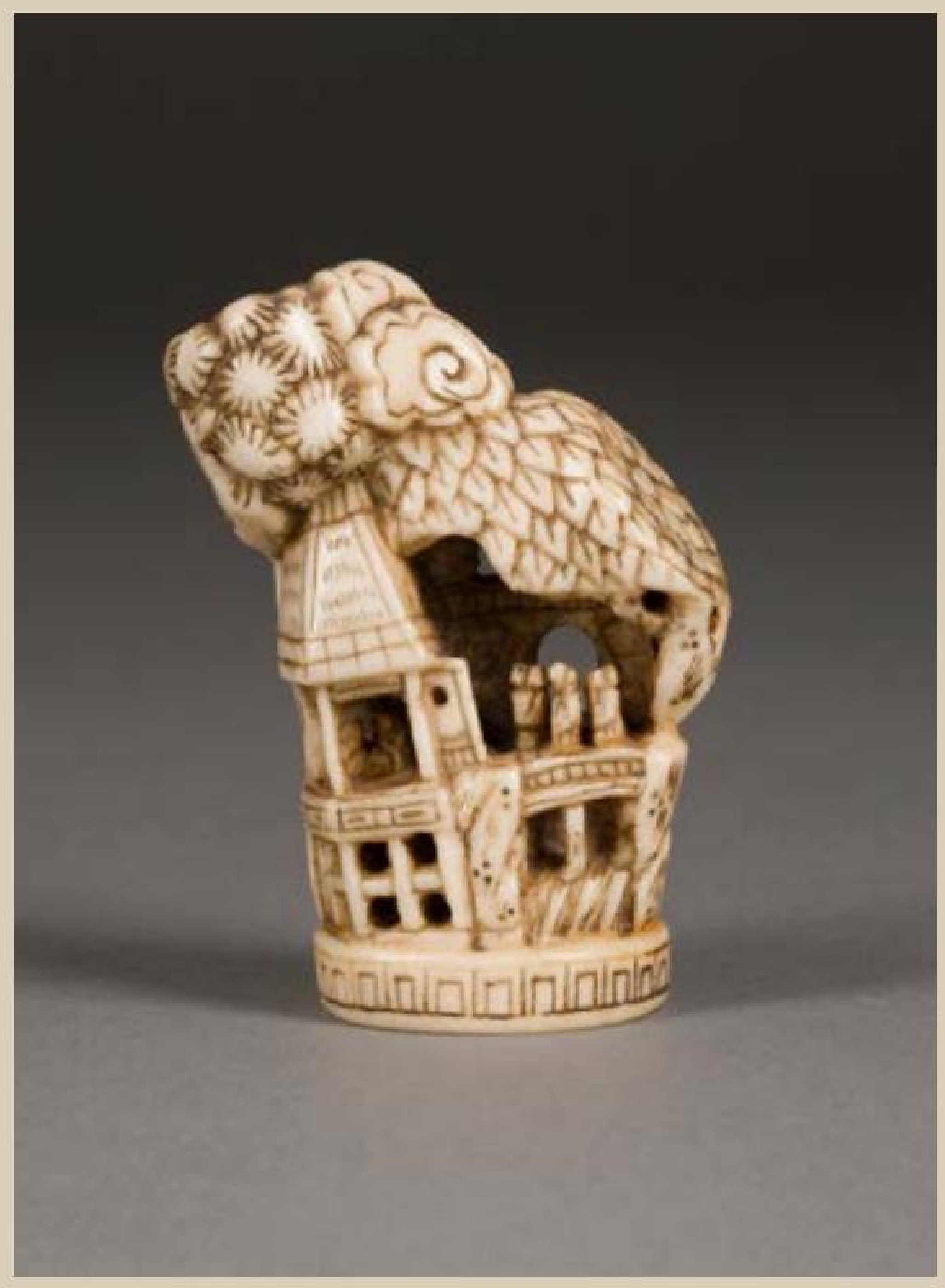


257 | AN IVORY NETSUKE OF SCHOLAR'S PAVILION*

Japan, 19th century

H. 2.9 cm. Ivory. The netsuke is carved as a mountain retreat nestled among rocks and pines, with scholars engaged in various leisurely pursuits. With traces of use and age.

€ 100,-



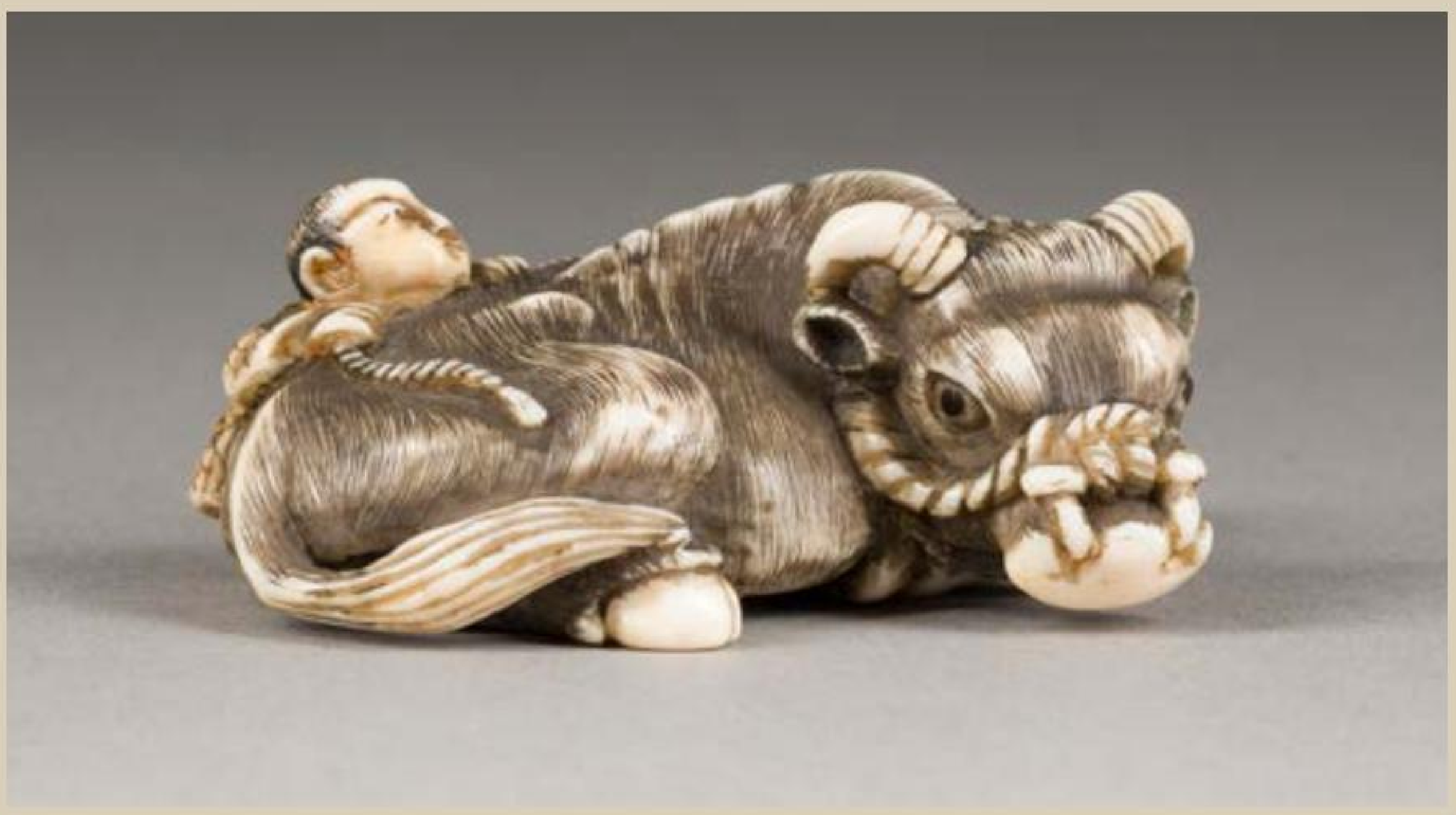
258 | A STAG-ANTLER NETSUKE OF SEAL

Japan, 19th century or later

Stag-antler. H. 6.5 cm. The netsuke is carved as a seal, with the top portion intricately carved with miniature scenes of daily life, and the base engraved with the character „Ju“ (longevity). With traces of use and age, partially abraded.

€ 120,-

** CITES marketing certificate is available. Please note that due to the current CITES regulations for ivory and tortoiseshell objects, unrestricted trade is only permitted within the European Community. Please inform yourself about the current import regulations for ivory and tortoise shell in your country.*

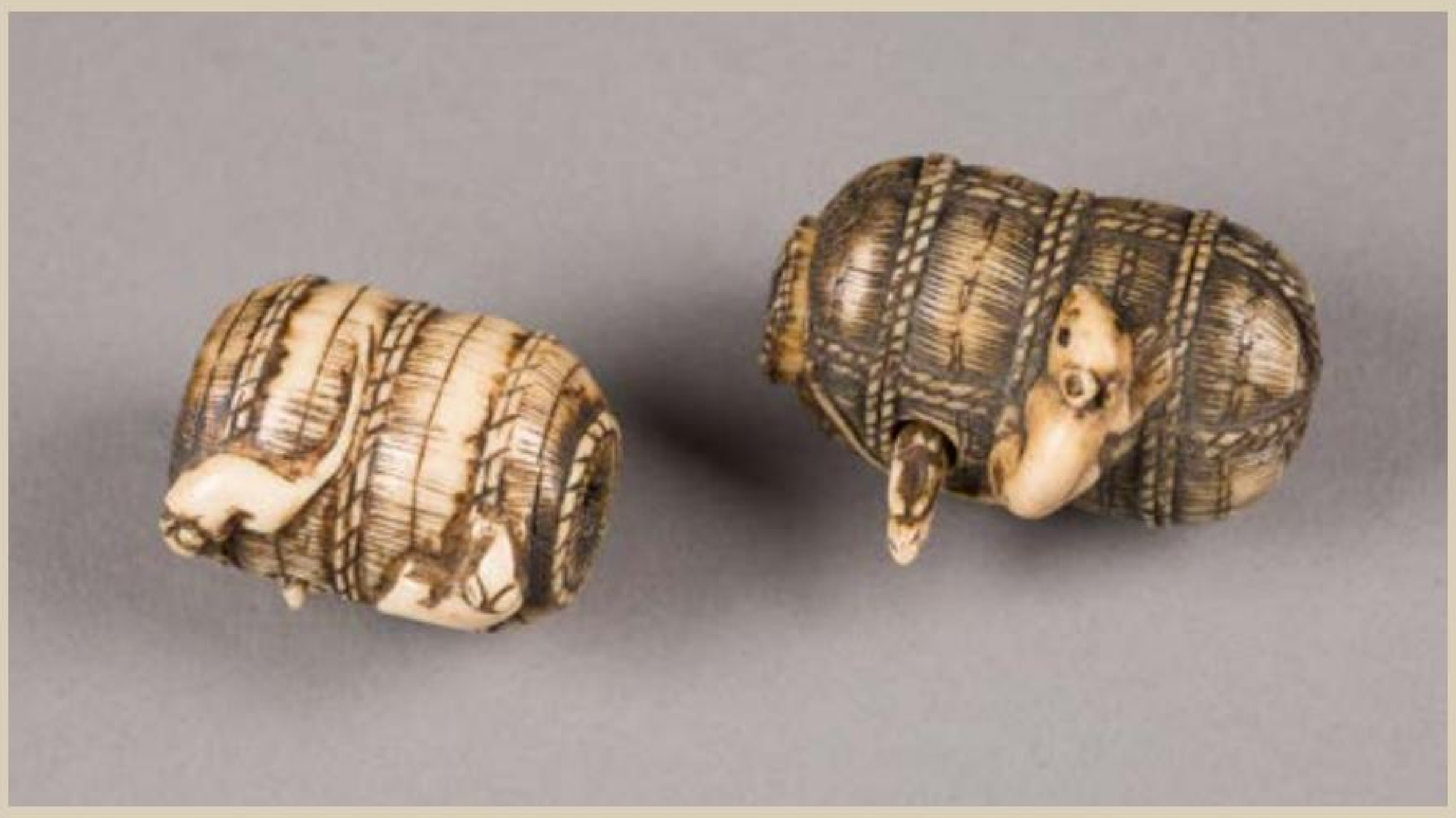


259 | A FINE IVORY CARVED NETSUKE OF A RECUMBENT OX WITH BOY*

Japan, 18th/19th century

Ivory. L. 6.1 cm. The netsuke is carved as a reclining ox with inlaid eyes, its head turned to the right. A boy is holding the rope halter as he tries to climb onto the ox's back. The ox's spine is prominently carved, and there is a small basket on its left side. With traces of age and use, partially damaged.

€ 330,-

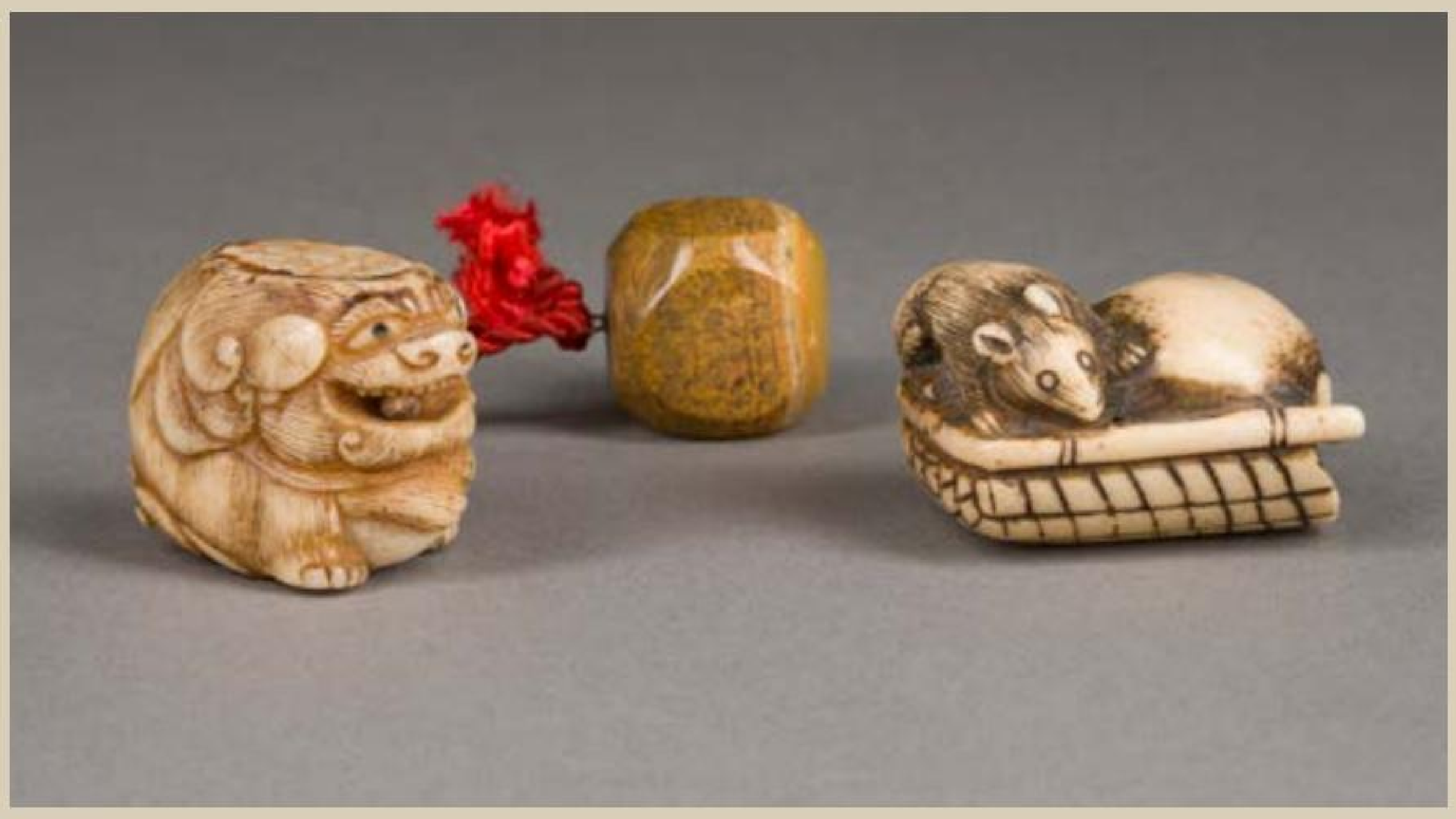


260 | TWO STAG-ANTLER NETSUKE

Japan, 19th century

Stag-antler. L. 3.3-4.3 cm. Including a netsuke of two rats on a bale of rice, with a movable rat inside, and another netsuke of a single rat on a bale of rice, also with a movable rat inside. With traces of use and age, partially abraded and damaged.

€ 150,-

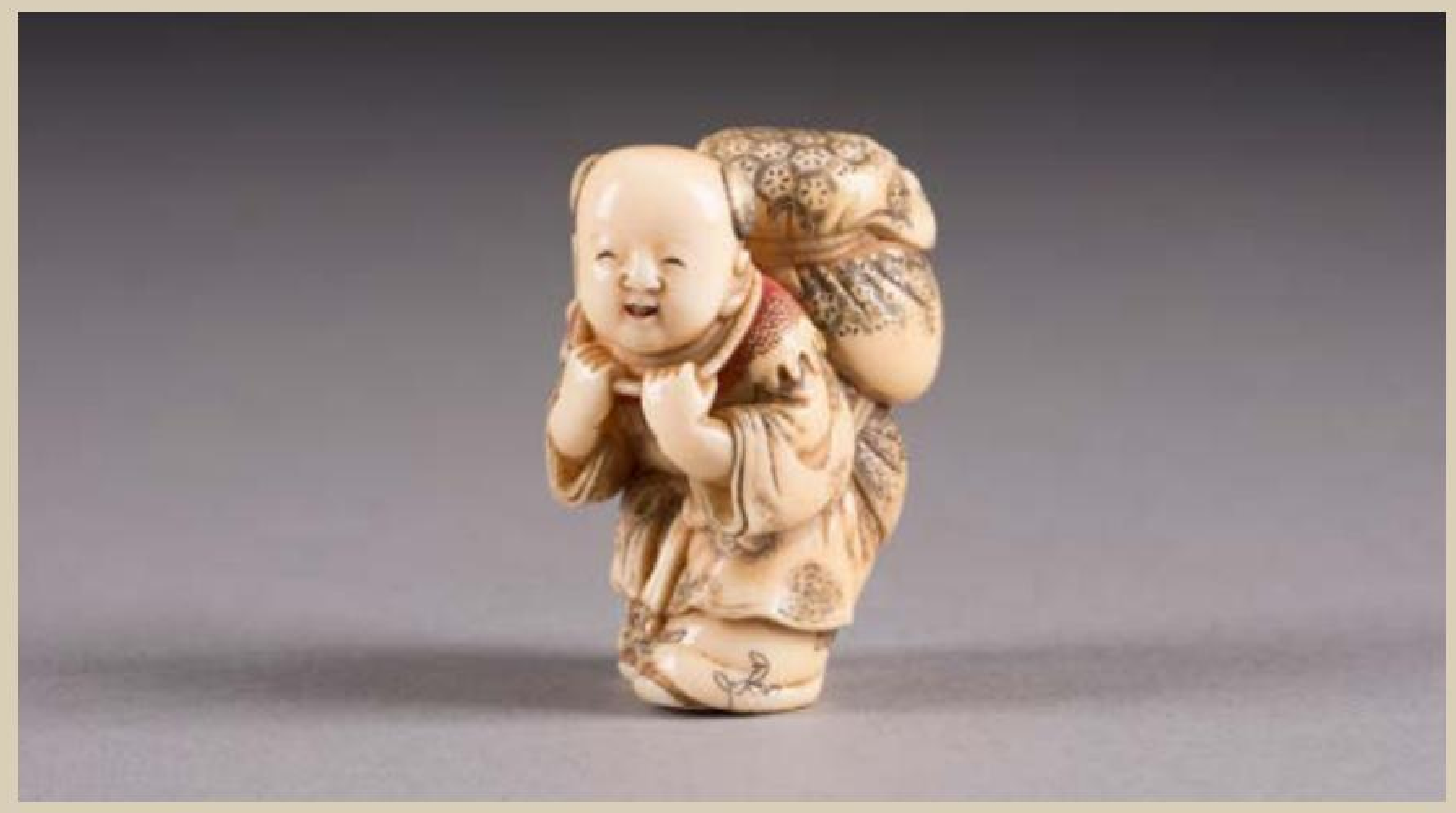


261 | TWO STAG-ANTLER NETSUKE

Japan, 19th century or later

Stag-antler. H. 2.4-2.6 cm. Including a netsuke of a rat on a basket and another of a shishi. With traces of use and age, partially abraded and damaged.

€ 120,-

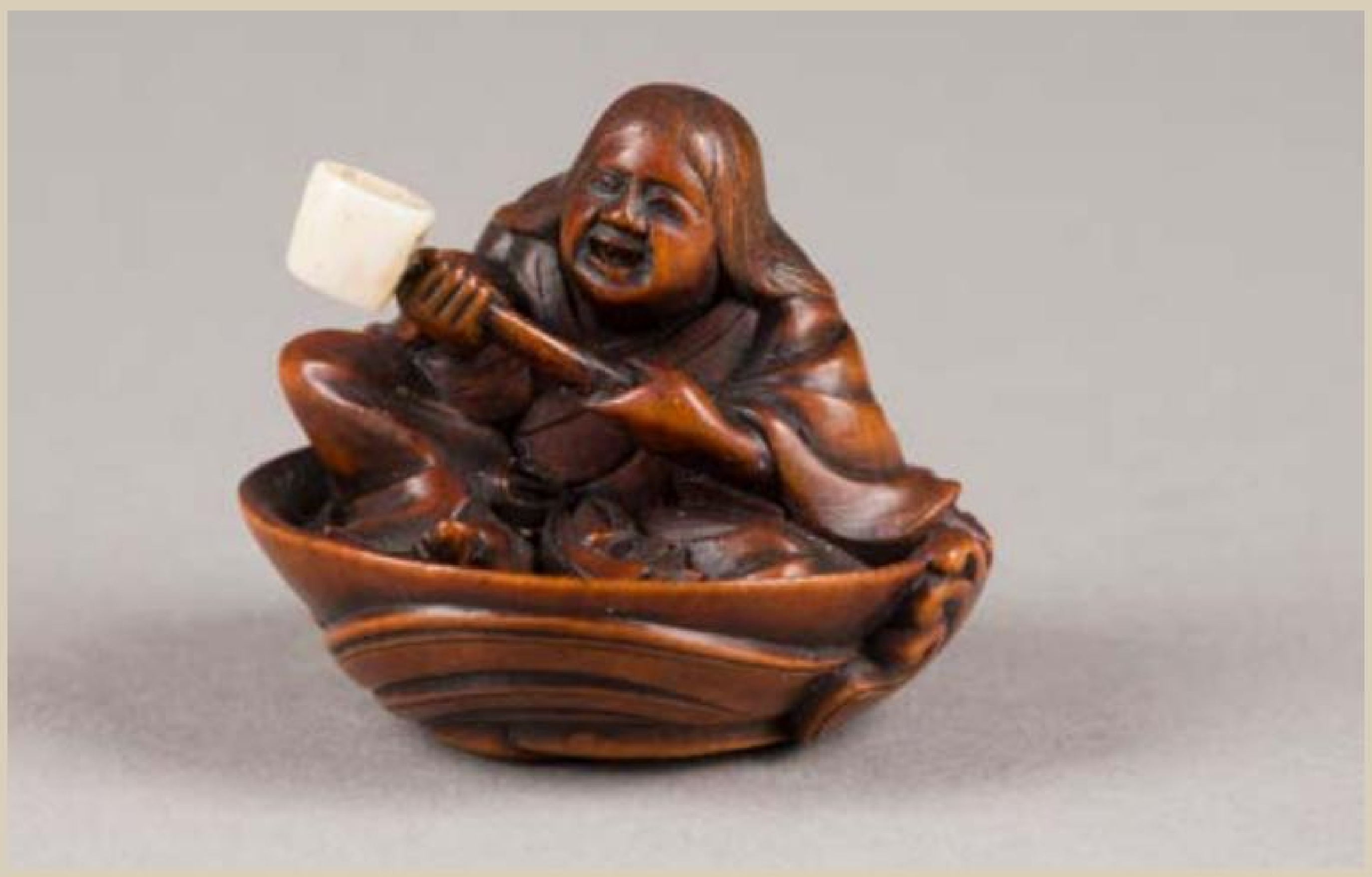


262 | AN IVORY NETSUKE OF A KARAKO*

Japan, 19th century

Ivory. H. 4.1 cm. The netsuke is carved as a karako carrying a large bag on his back, inscribed „Ikkosai" in a rectangular pearl-mother-of-pearl reserve. With traces of age and use, slightly cracked. .

€ 200,-



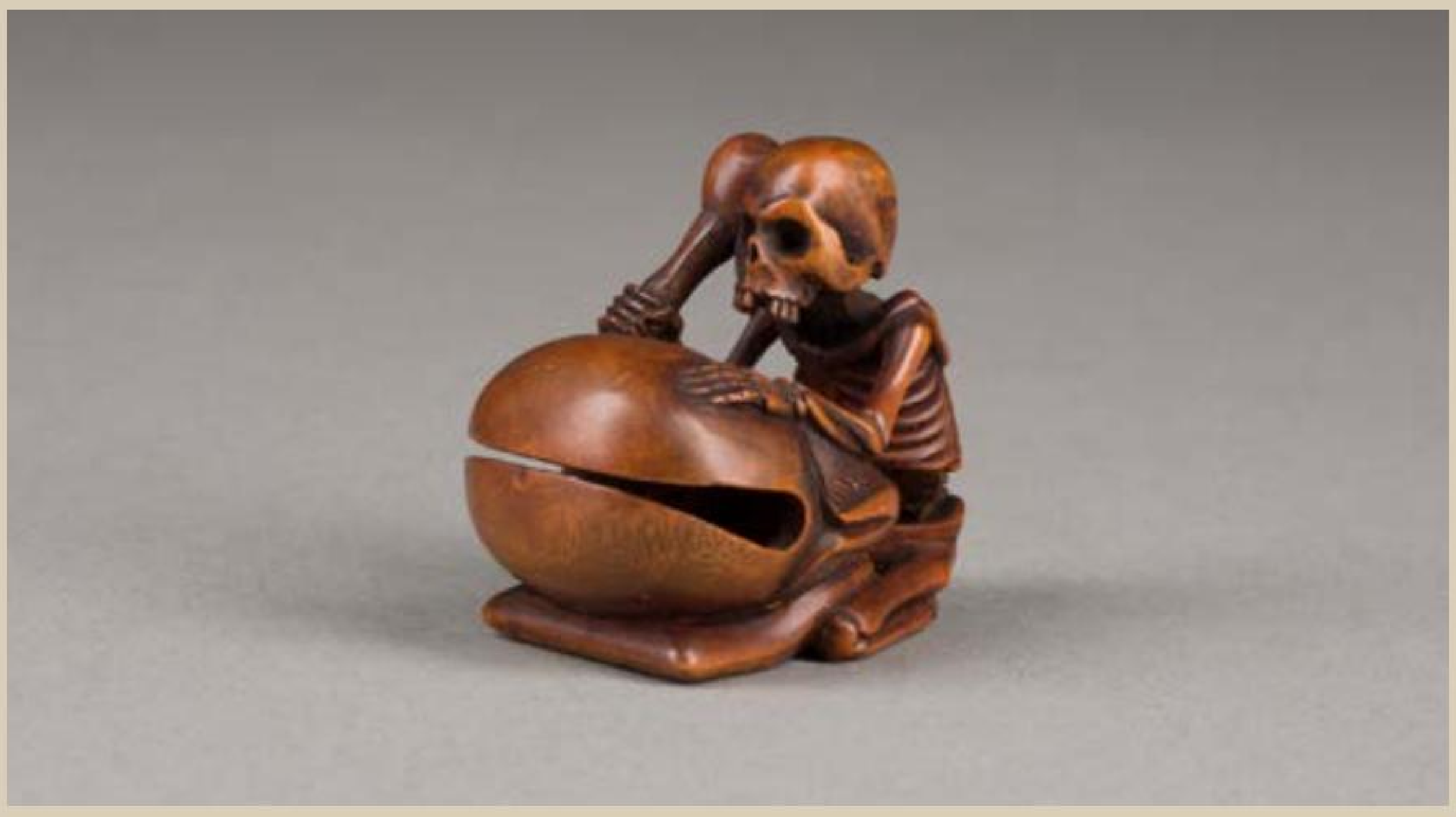
263 | A FINE WOOD NETSUKE OF A SHOJO

Japan, 19th century

Wood. H. 3 cm. The netsuke is carved as a shojo seated in a large sage cup on the waves, holding a ladle in both hands. It is signed „Ryusei" with a kao on the back of the cup. With traces of use and age.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 300,-



264 | A WOOD NETSUKE OF A SKELETON AND MOKUGYO

Japan, 18th/19th century

Wood. H. 3.8 cm. The netsuke is carved as a skeleton seated behind a large mokugyo on a brocade cushion, with the handle of the mokugyo formed as dragon heads with long manes, holding a drumstick in its right hand, and signed „Tomokazu" within a polished area on the bottom. With traces of use and age.

Literature: Brockhaus, Albert (1909), Netsuke: Versuch einer Geschichte der japanischen Schnitzkunst, illustrated on p. 41, no. 80.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 360,-

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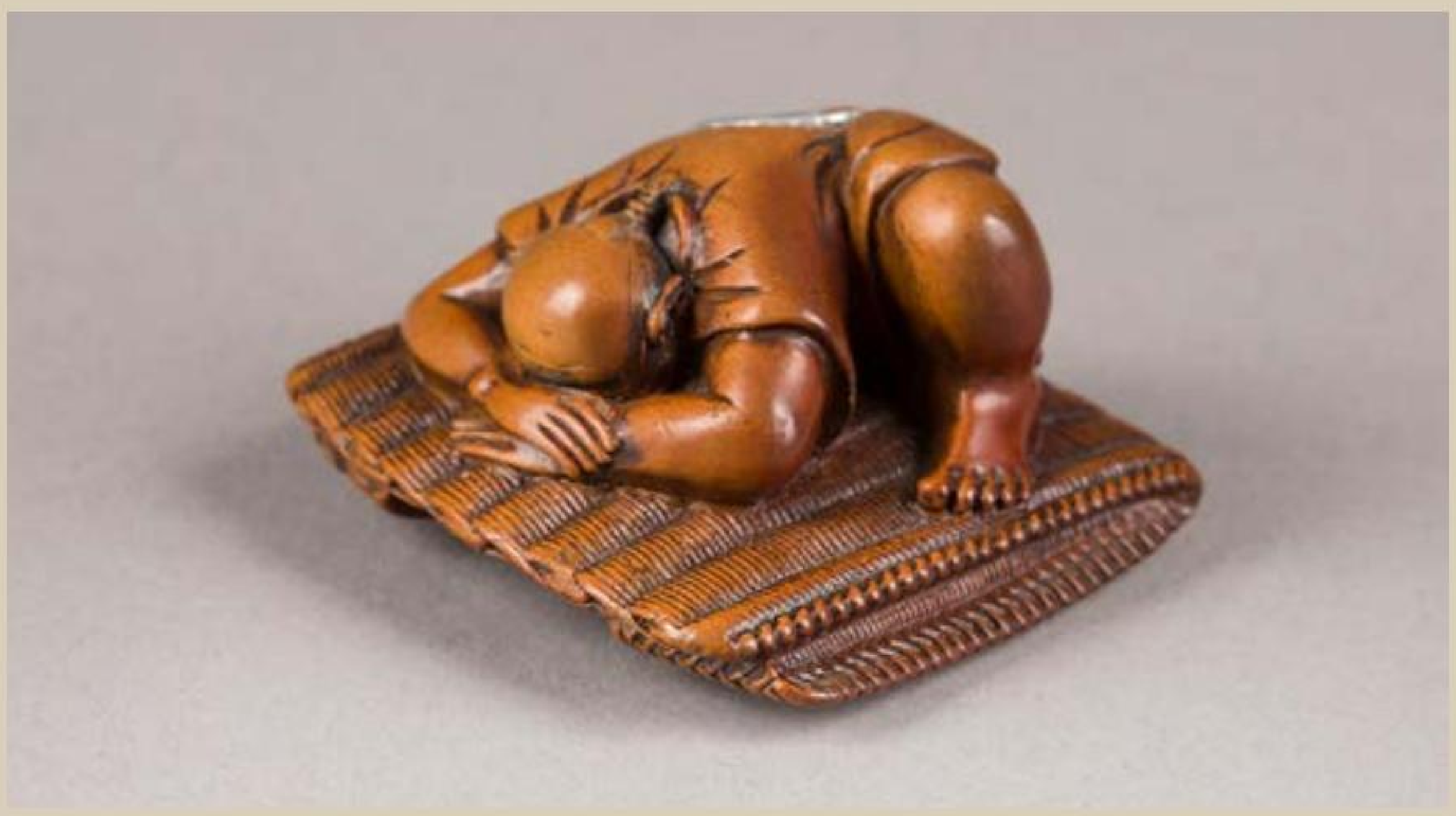
* *CITES marketing certificate is available. Please note that due to the current CITES regulations for ivory and tortoiseshell objects, unrestricted trade is only permitted within the European Community. Please inform yourself about the current import regulations for ivory and tortoise shell in your country.*



265 | A WOOD NETSUKE OF A SLEEPING FARMER

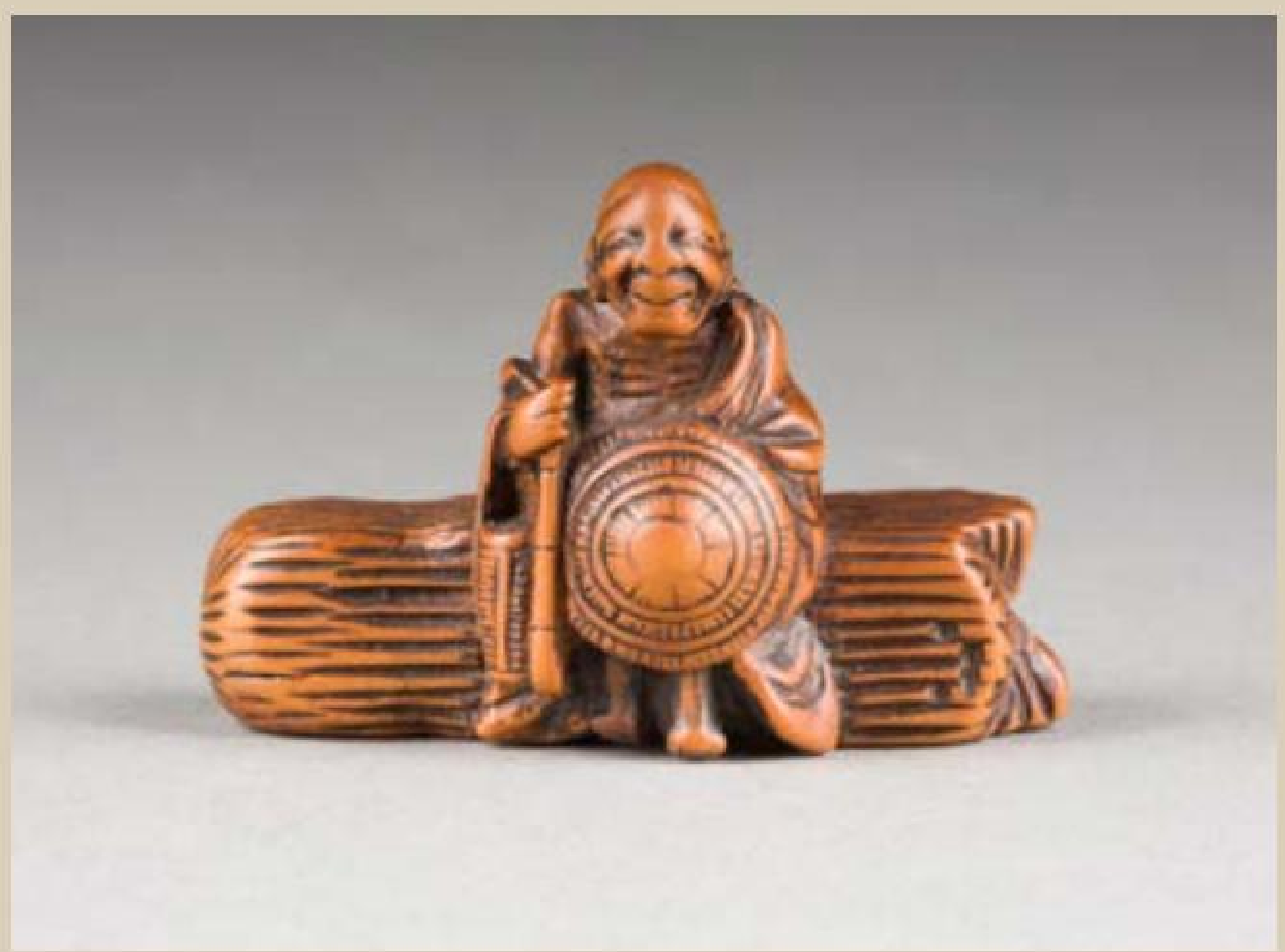
Japan, 19th century

Wood. L. 4.2 cm. The netsuke is carved as a farmer sleeps on a folded straw mat. His head lies on his crossed arms, and one leg is undercut, the other bent. In the belt band is a hatchet with sickle-shaped blade (nataga-mâ) and long handle. With traces of use and age.

Literature: For comparison, see the Linden-Museum Stuttgart, Collection Number OA18869.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 260,-

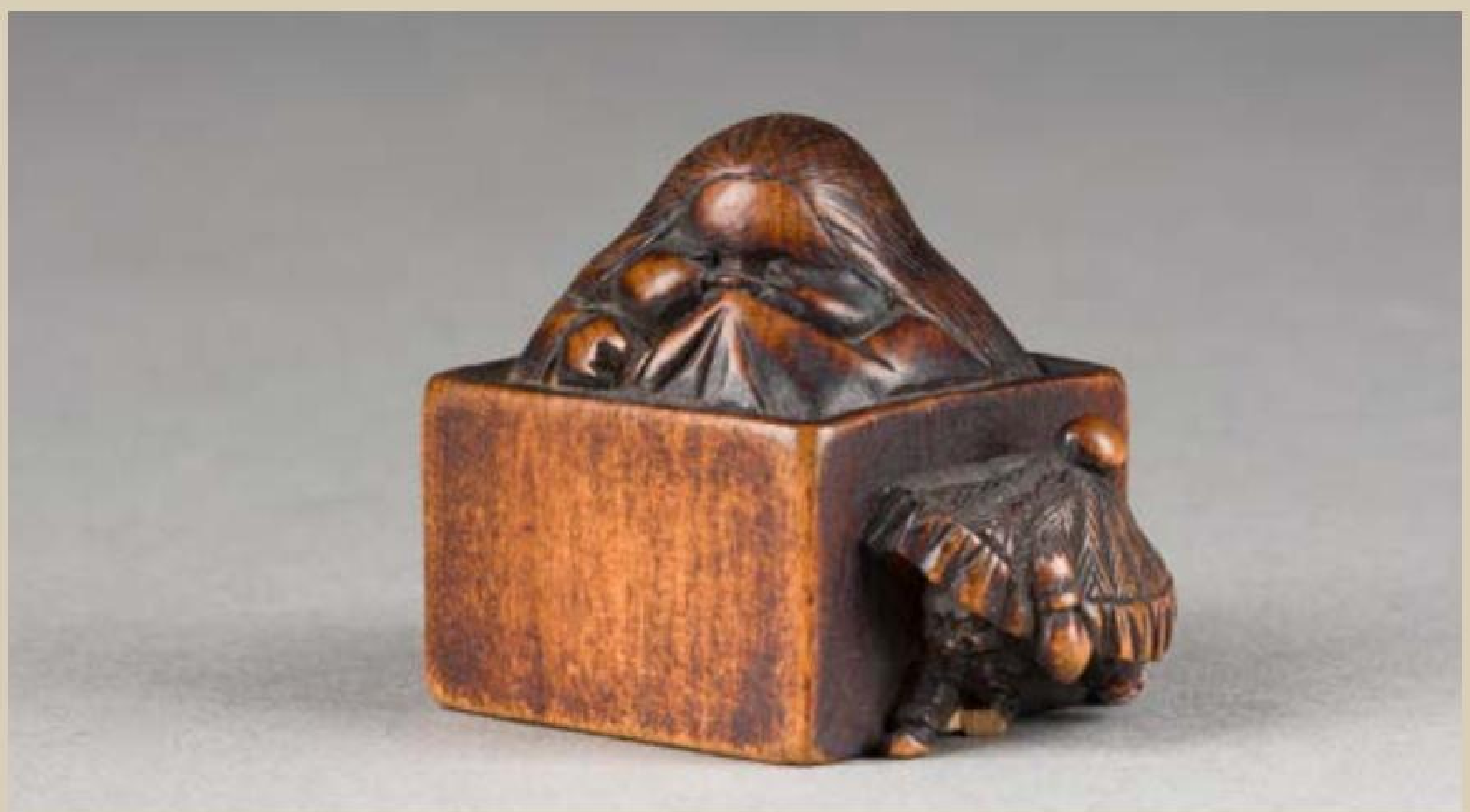


266 | A RARE WOOD NETSUKE OF A SENNIN

Japan, 18th century

Wood. L. 4.9 cm. The netsuke is carved as a sennin sitting on a tree stump, holding a hat and a cane while resting. Signed 'Hachigyoku' on the back of the stump. With traces of age and use, partially abraded.

€ 300,-

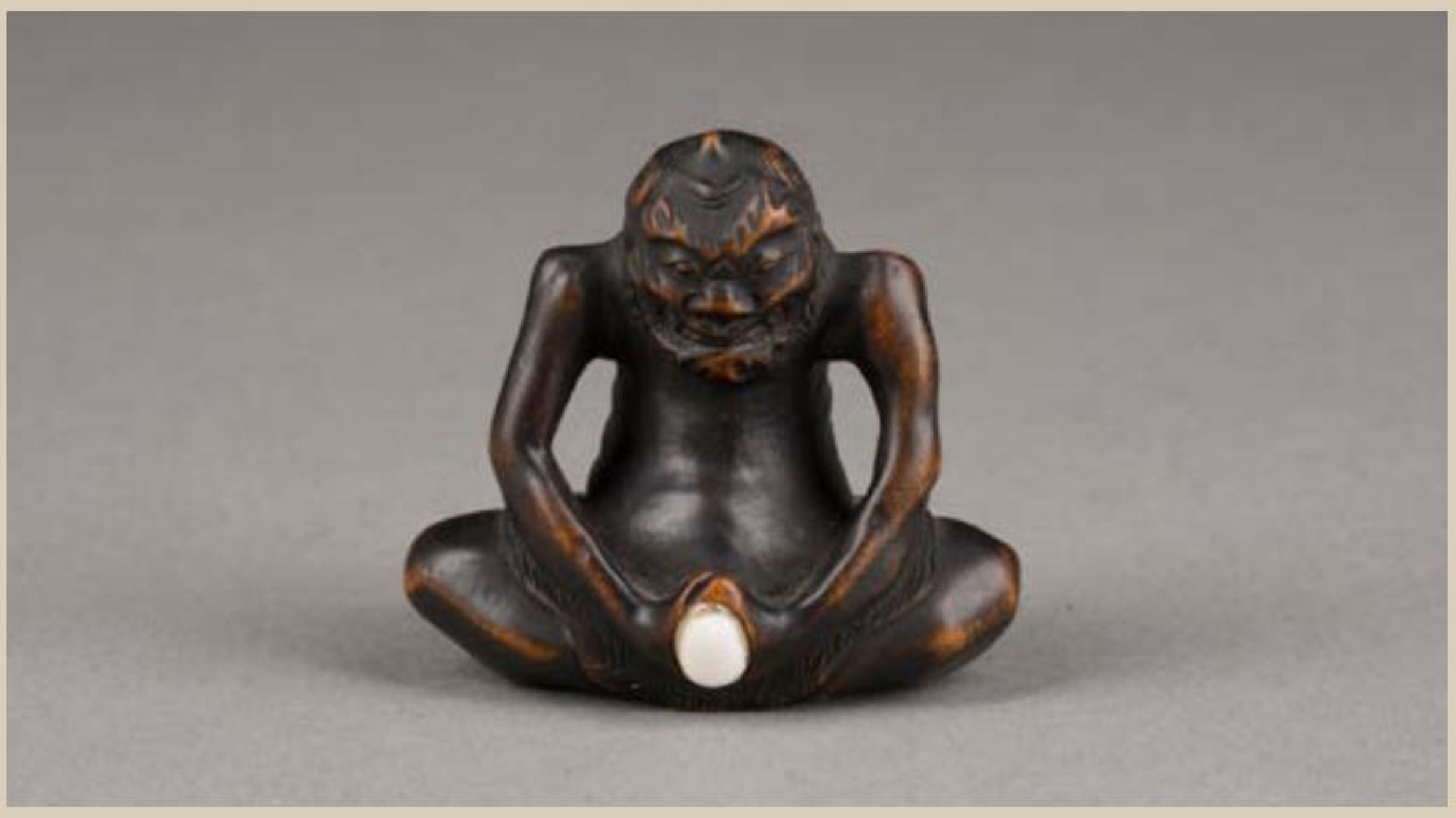


267 | A WOOD NETSUKE OF OKAME

Japan, 19th century

Wood. H. 2.7 cm. The netsuke is carved as an Okame with long hair in a square container, with an oni hidden on the side. Signed 'Minkoku' on the bottom. With traces of age and use, partially abraded and damaged.

€ 220,-



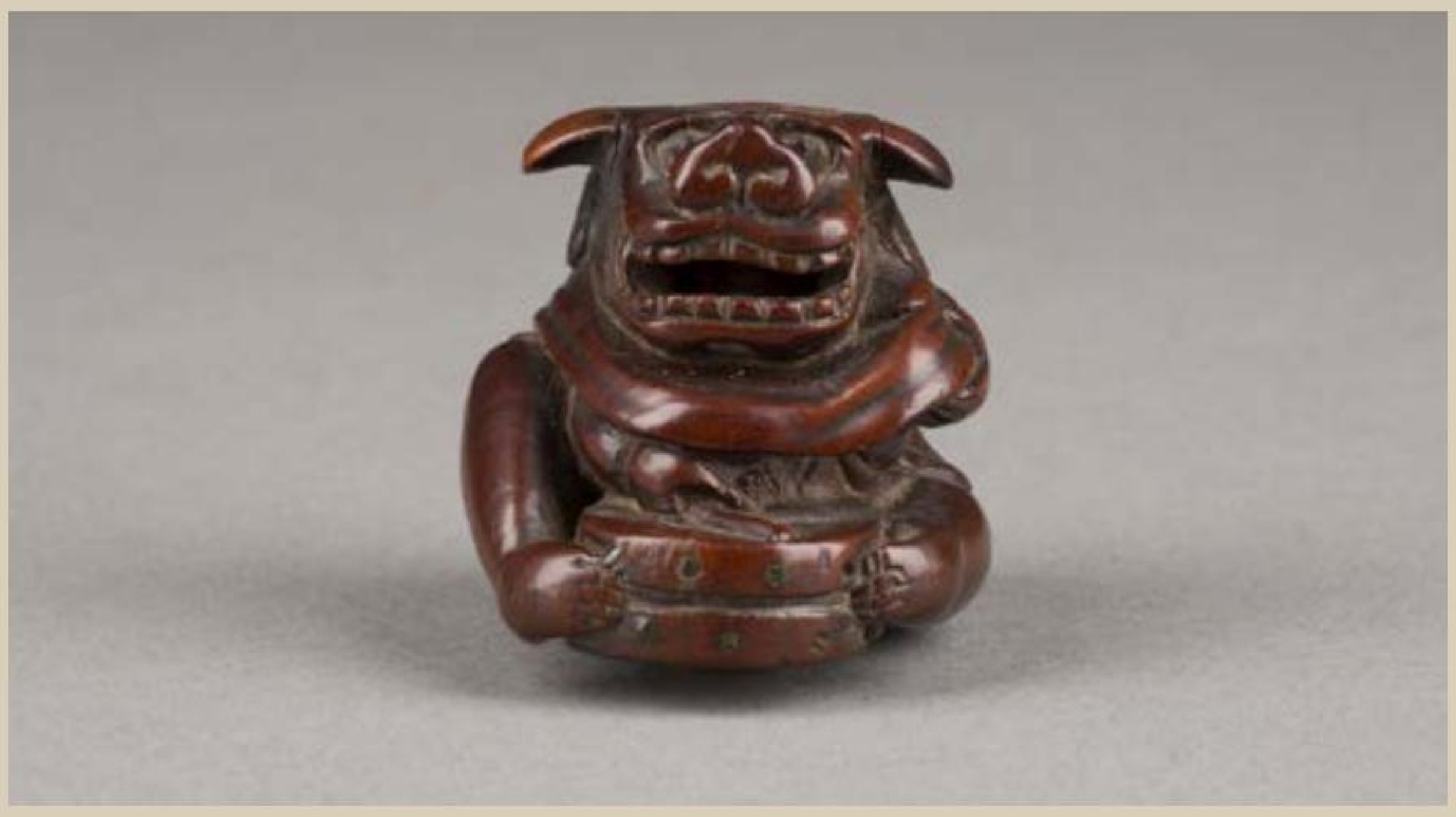
268 | A WOOD NETSUKE OF AN ONI

Japan, 19th century

Wood. H. 4.3 cm. The netsuke is carved as a long-haired, single-horned oni, seated cross-legged, testing his strength by pressing down on the vertical axis of an egg. With traces of use, partially abraded.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 200,-

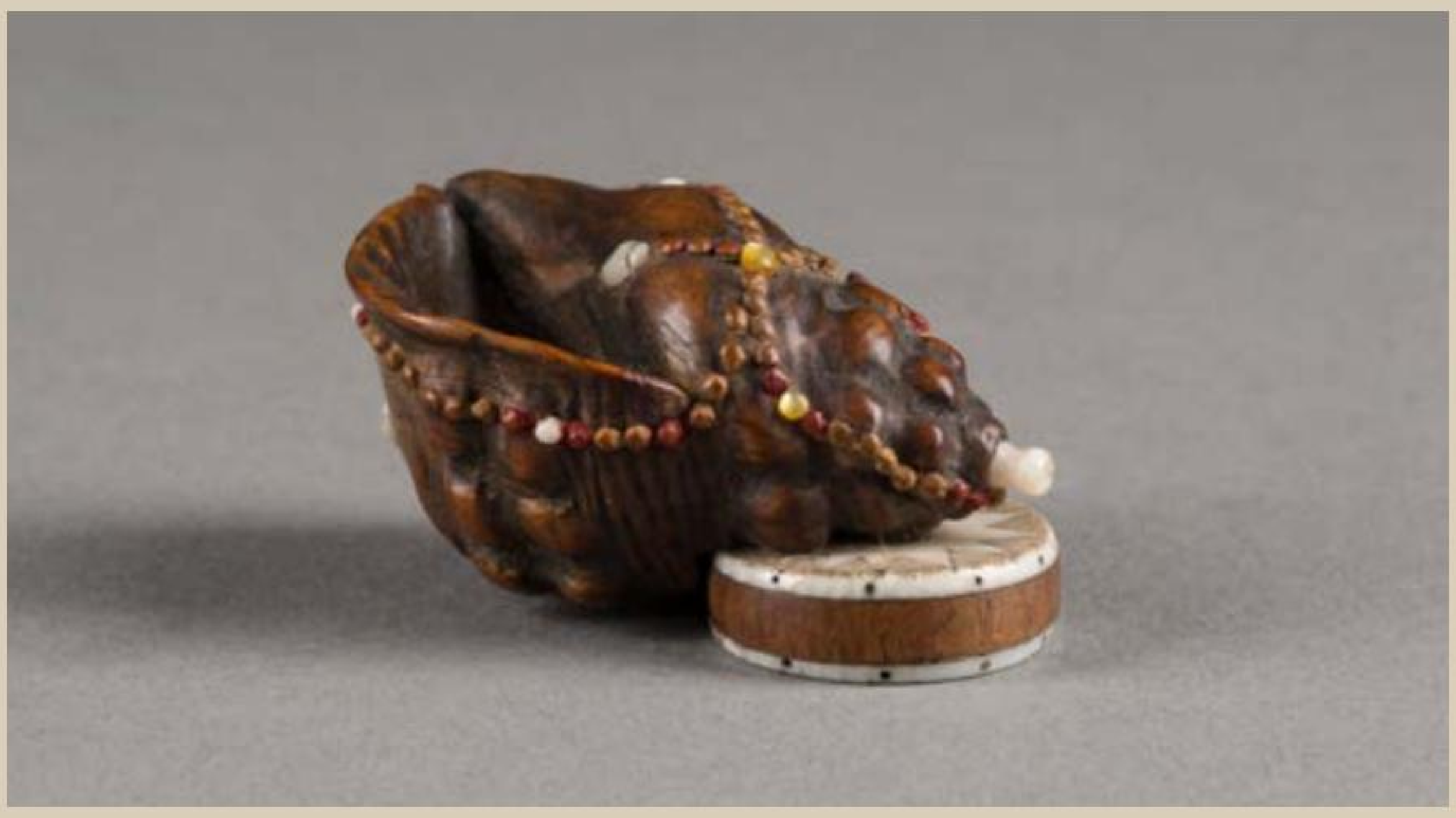


269 | A WOOD NETSUKE OF A SHISHIMAI PERFORMER

Japan

Wood. H. 3.3 cm. The netsuke is carved as a shishimai performer seated while playing a drum, signed „Miwa" with a seal on the bottom, possibly later. With traces of use, partially abraded and cracked.

€ 120,-



270 | A WOOD NETSUKE OF A HORAGAI WITH A DRUM*

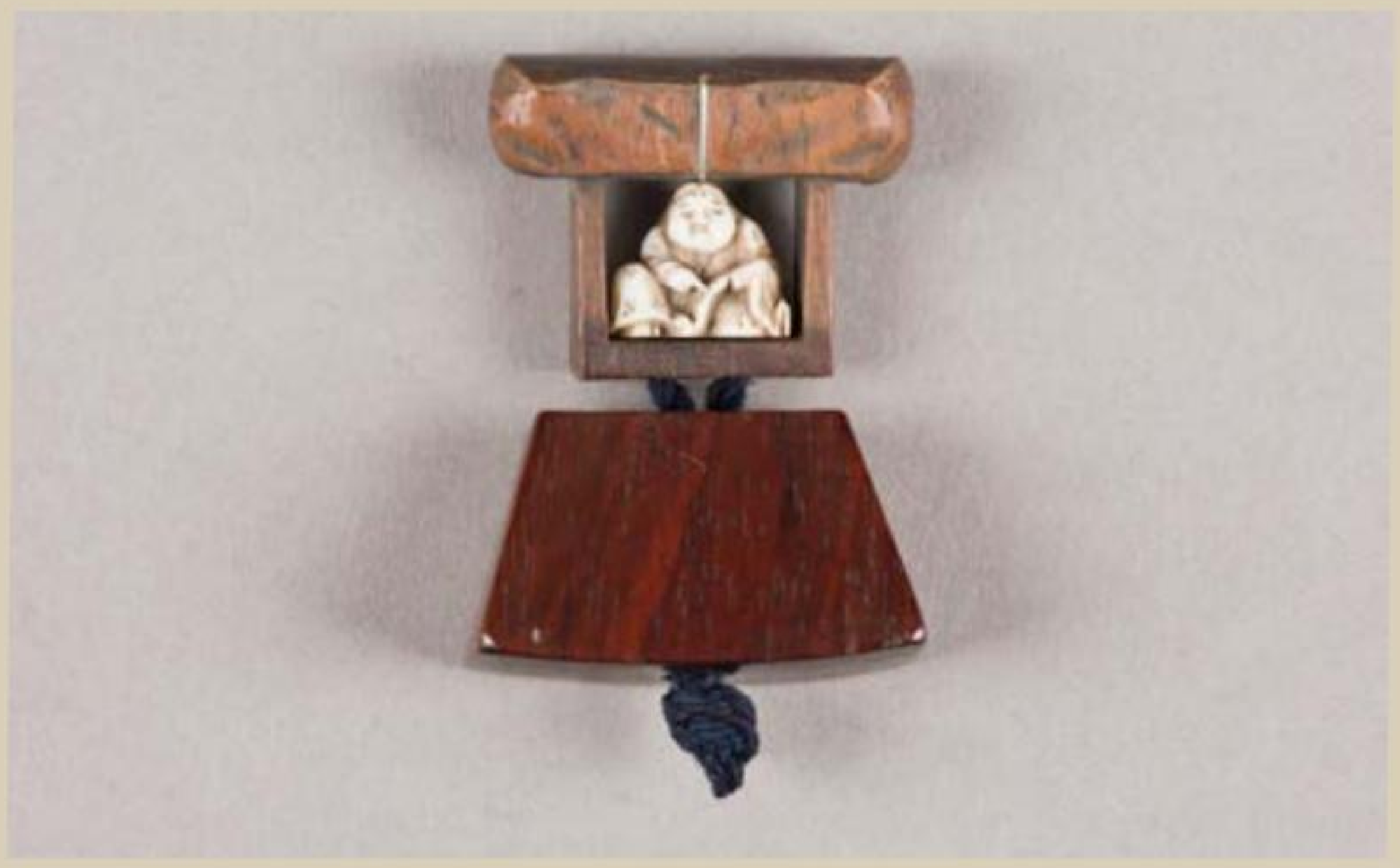
Japan, 19th century

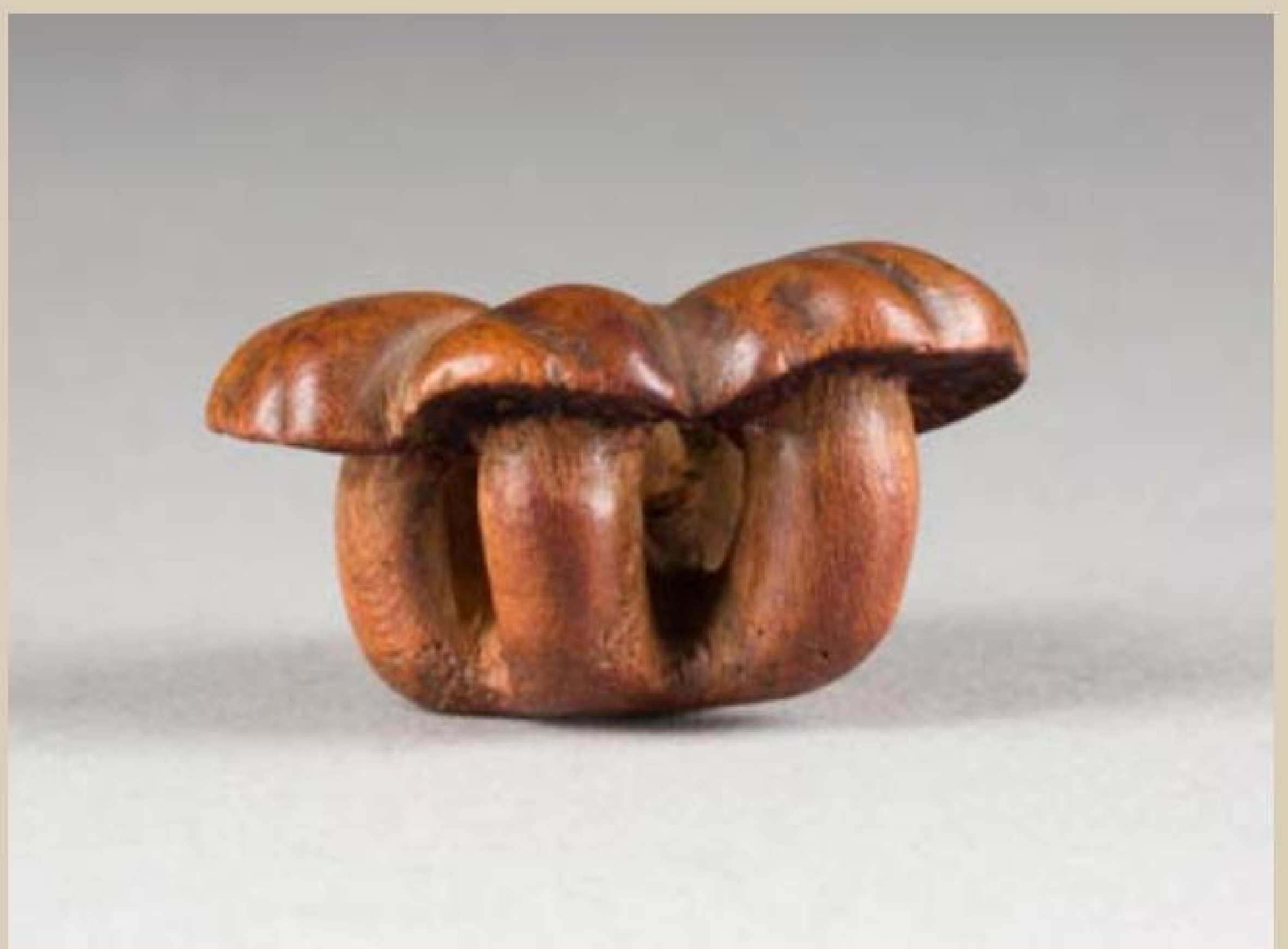
Wood/Ivory. L. 4.1 cm. The netsuke is carved with a horagai (a large conch-shell trumpet) beside a drum, the drum inlaid with ivory on both its top and bottom surfaces. With traces of age and use, partially abraded.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 120,-

** CITES marketing certificate is available. Please note that due to the current CITES regulations for ivory and tortoiseshell objects, unrestricted trade is only permitted within the European Community. Please inform yourself about the current import regulations for ivory and tortoise shell in your country.*





271 | A WOOD CARVED NETSUKE OF A HEADREST

Japan, 19th century or later

Wood/ivory. H. 2.8 cm. With traces of use and age, partially abraded.
Provenance: From an old private collection in North Rhine-Westphalia.

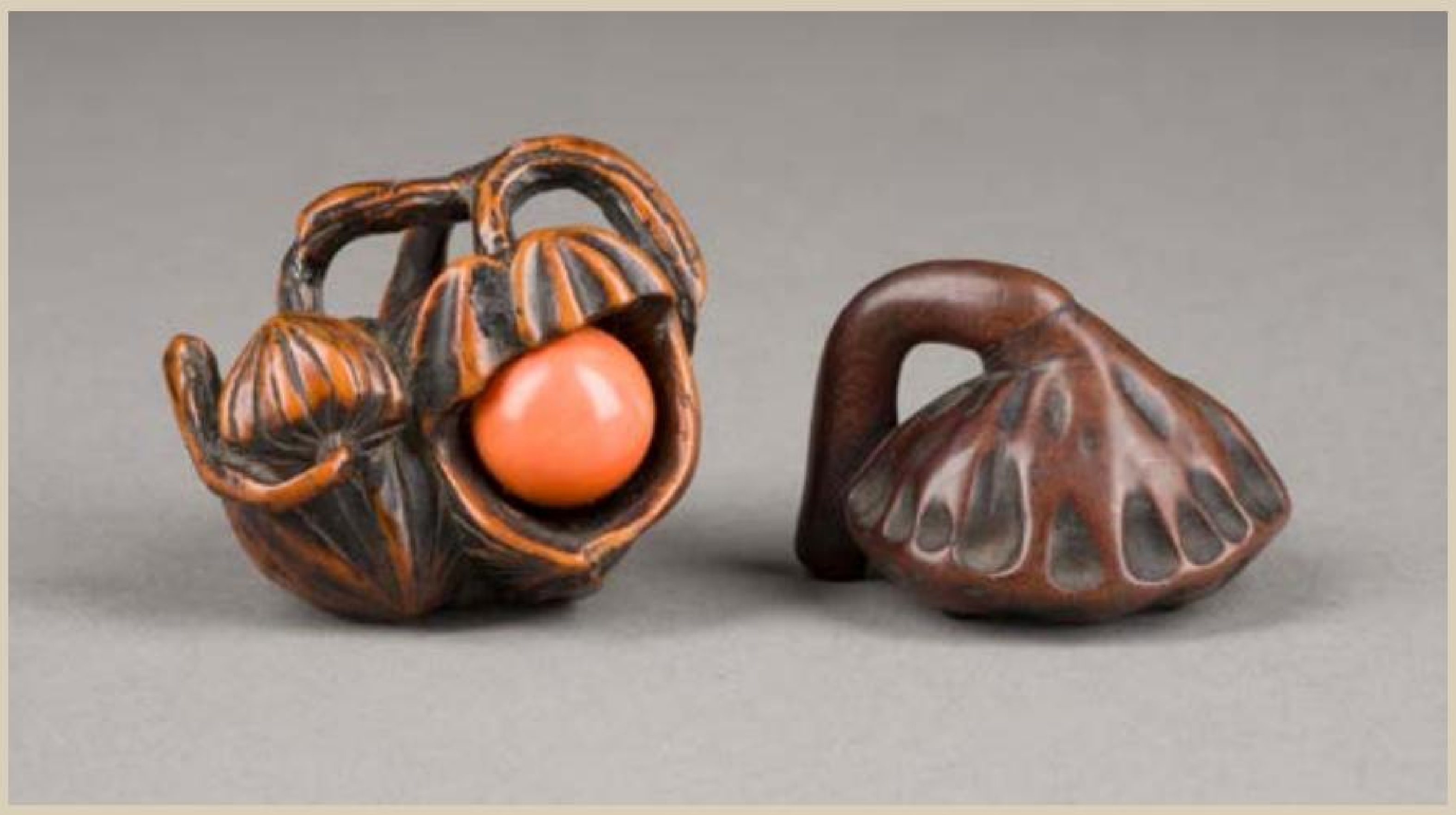
€ 100,-

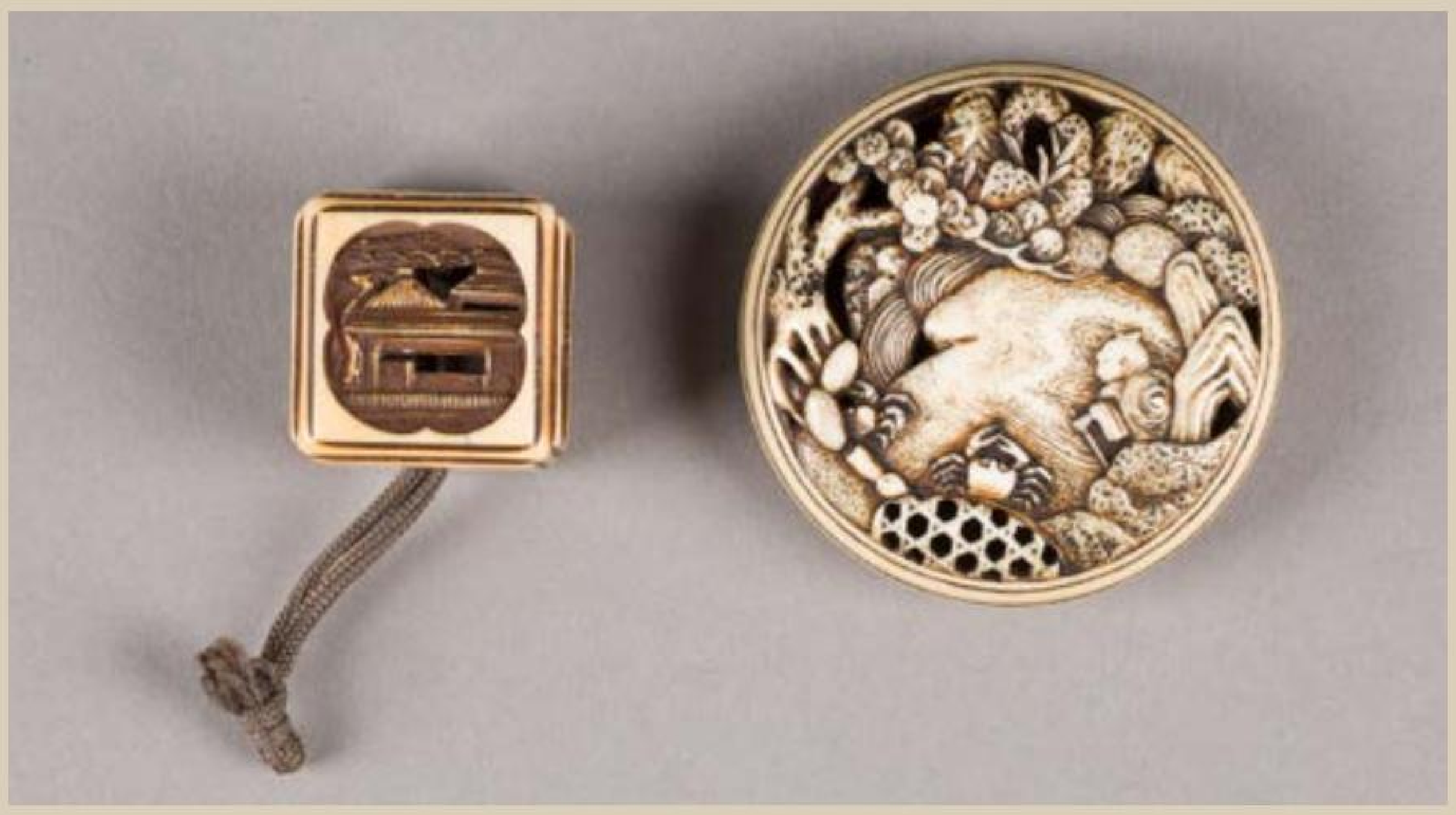
272 | A WOOD NETSUKE OF A CLUSTER OF MUSHROOMS

Japan, 18th/19th century

Wood. H. 2.2 cm. The netsuke is carved as a cluster of mushrooms, signed 'Minko' with a kakihan. With traces of age and use, partially abraded.

€ 280,-





273 | TWO WOOD NETSUKE OF FRUITS

Japan, 19th/20th century

Wood/Coral. H. 3-4.2 cm. Including a netsuke of a lotus pod, and another of a cluster of hozuki (winter cherries), one with an exposed fruit, the fruit inlaid with bright red coral, and signed „Dosei“. With traces of use, partially abraded.

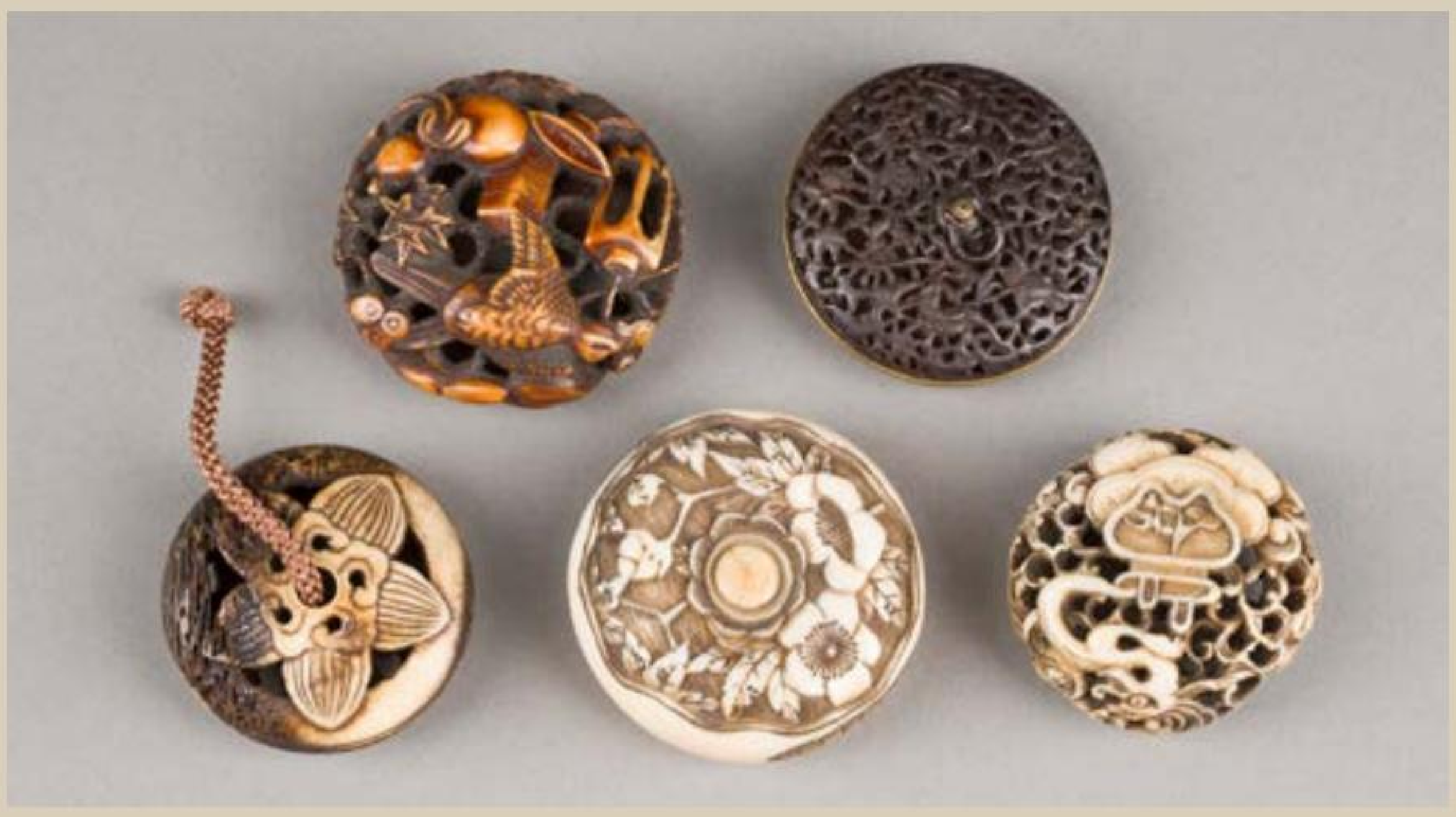
€ 180,-

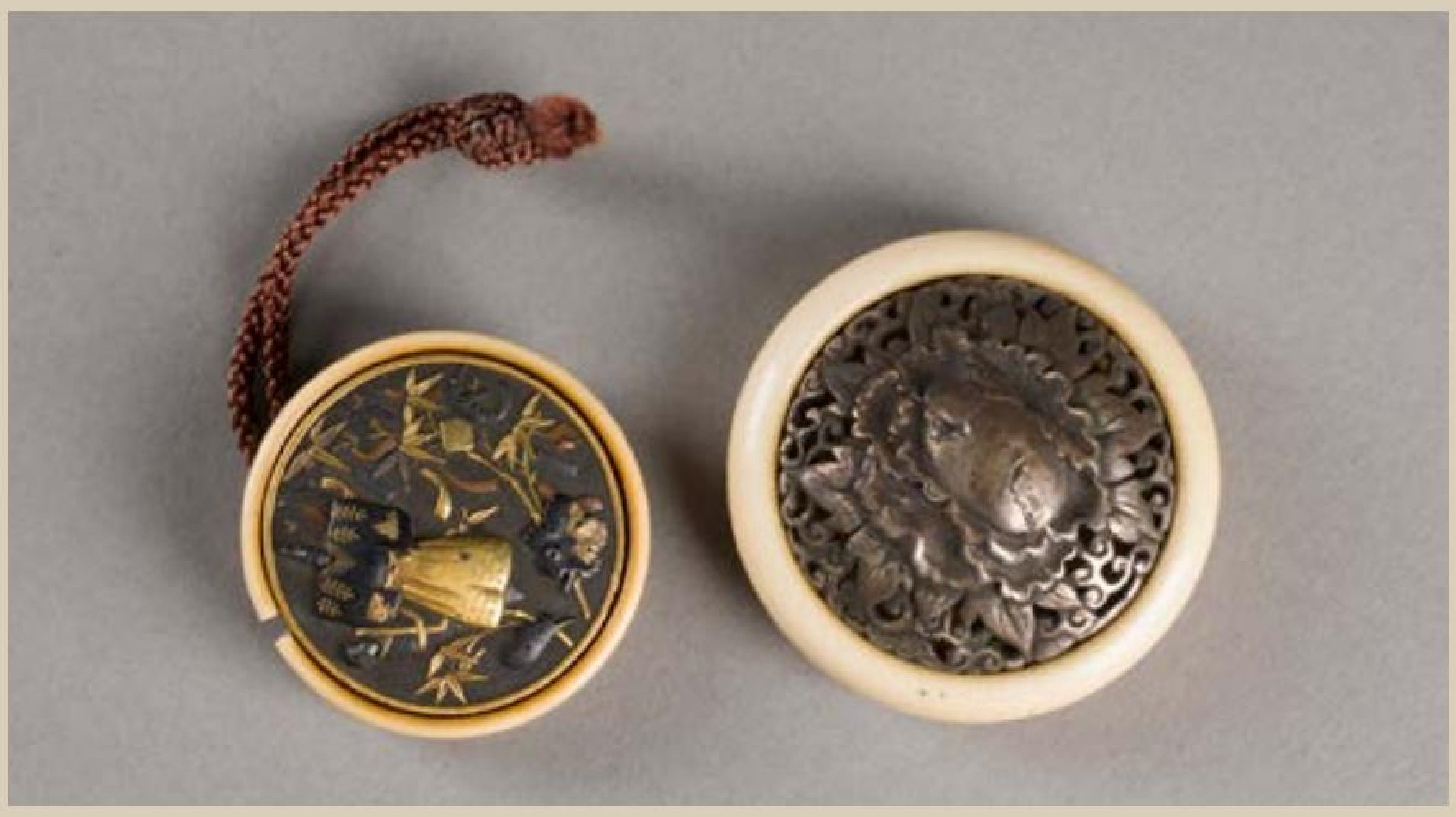
274 | TWO IVORY RYUSA-MANJU NETSUKE *

Japan, 19th century

Ivory. Ca. 2.5x2.5x2.4 cm and D. 5.1 cm. Including a square-shaped netsuke depicting a pavilion scene, and a round-shaped netsuke depicting bamboos on one side and a riverside landscape on the other. With traces of age and use, partially cracked and damaged.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 200,-





275 | A GROUP OF FIVE MANJU-NETSUKE

Japan, 19th century

Walros tusk/stag-antler/metal. D. 4-4.6 cm. Including four ryusa-manju netsuke and one manju netsuke, one of them signed. With traces of age and use, partially abraded and slightly cracked.

€ 300,-

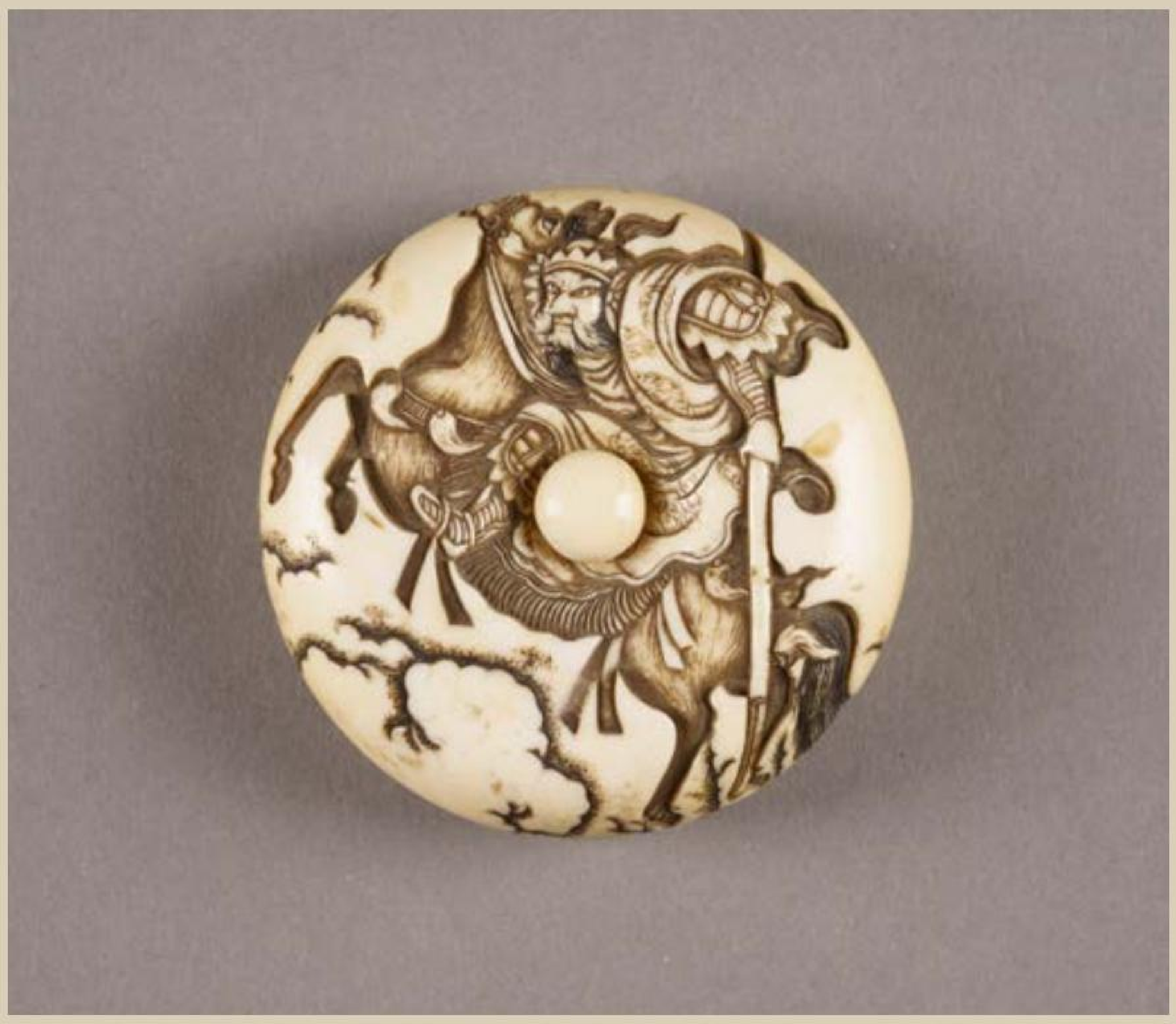
276 | TWO IVORY NETSUKE *

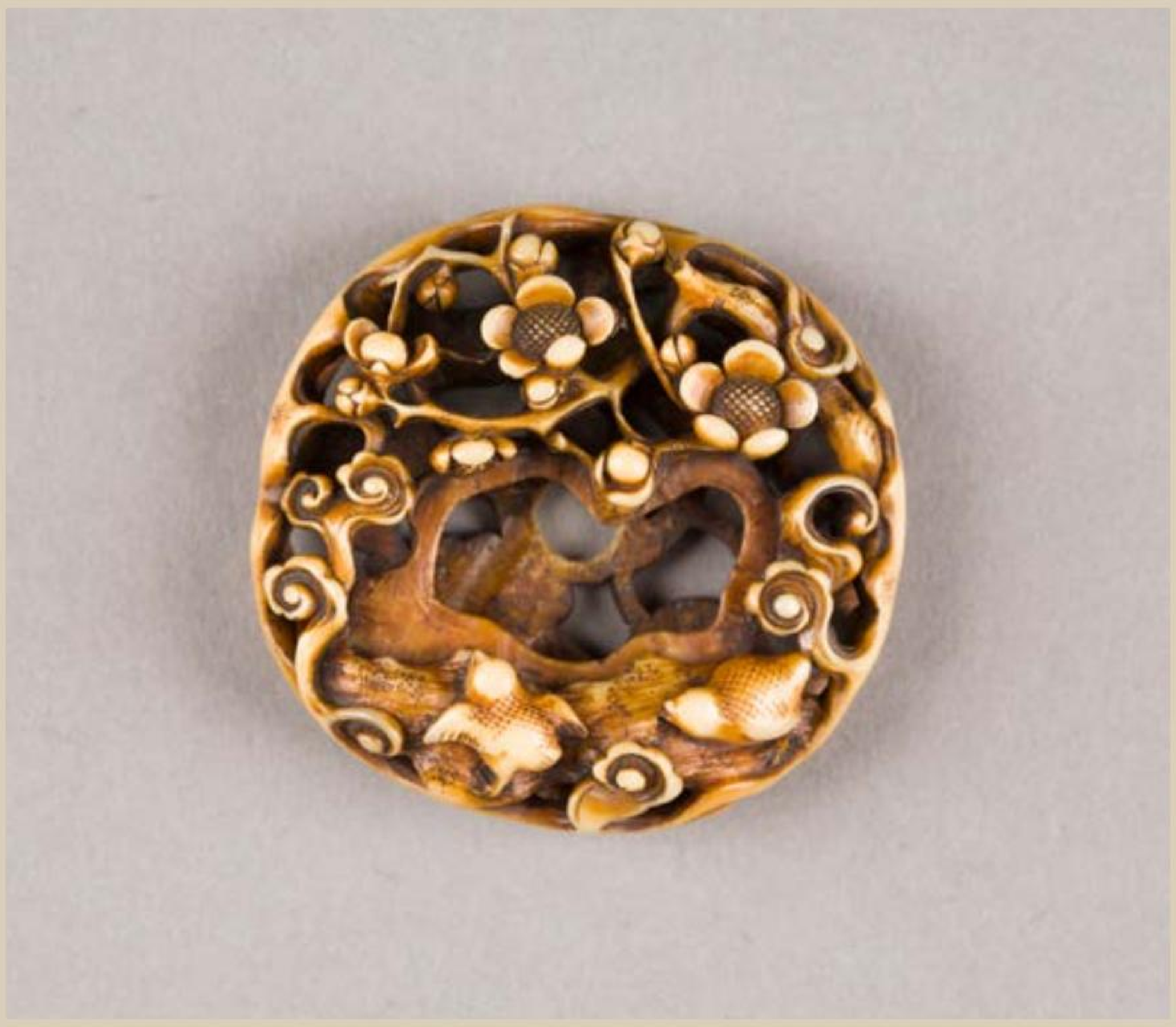
Japan, 19th century

Ivory/Metal. D. 3.9-4.7 cm. Including a Ryusa-Kagamibuta netsuke and a manju netsuke. With traces of age and use, partially damaged and abraded.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 200,-

** CITES marketing certificate is available. Please note that due to the current CITES regulations for ivory and tortoiseshell objects, unrestricted trade is only permitted within the European Community. Please inform yourself about the current import regulations for ivory and tortoise shell in your country.*



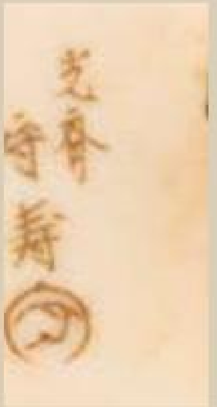


277 | AN IVORY MANJU NETSUKE DEPICTING KAN'U *

Japan, 19th century

Ivory. D. 5.7 cm. The manju netsuke finely depicts Kan'u riding a galloping horse, holding his halberd in one hand. Signed 'Kosai Moritoshi', with a 'kakihan' on the reverse. With traces of age and use.

€ 1.500,-

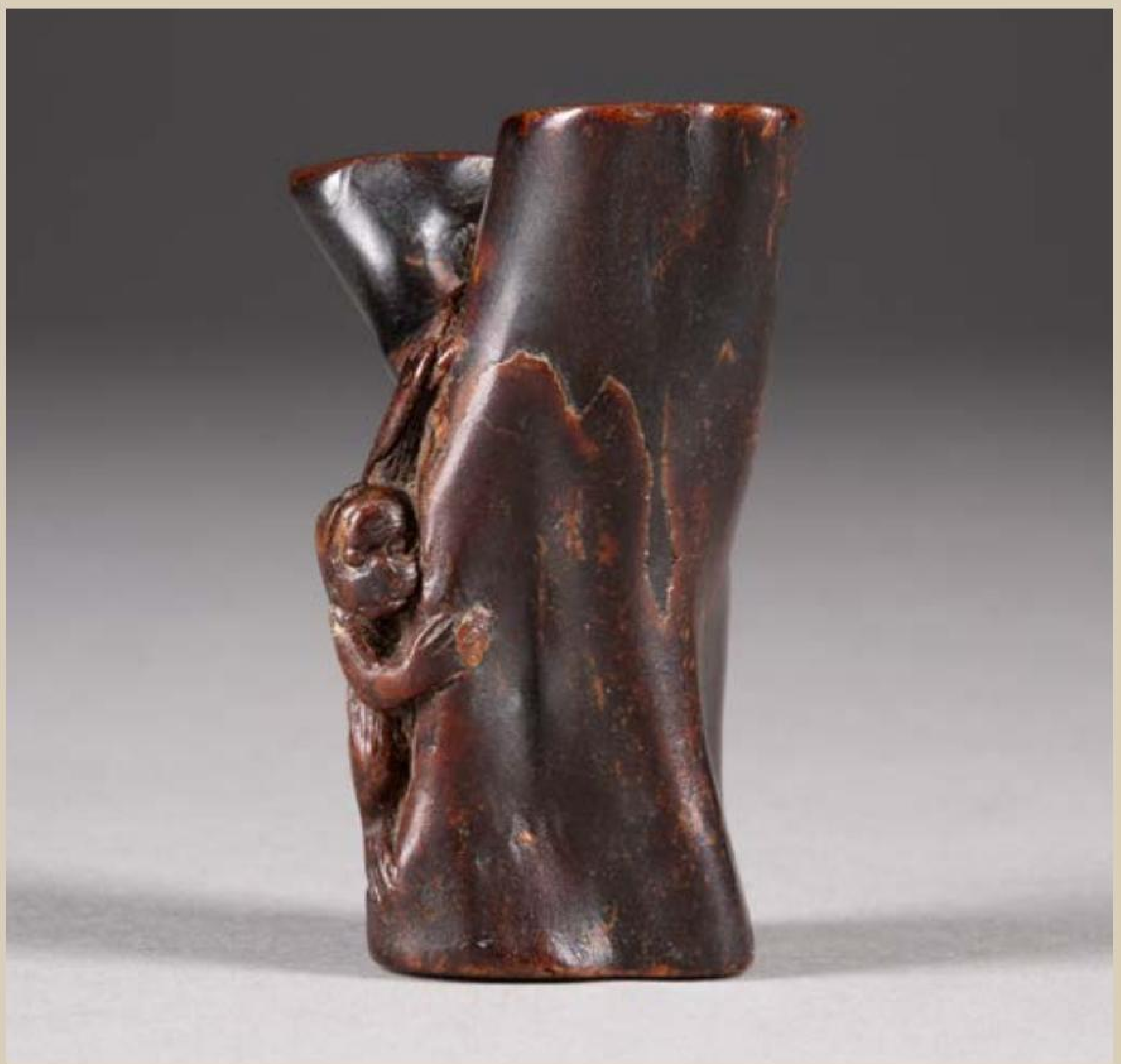


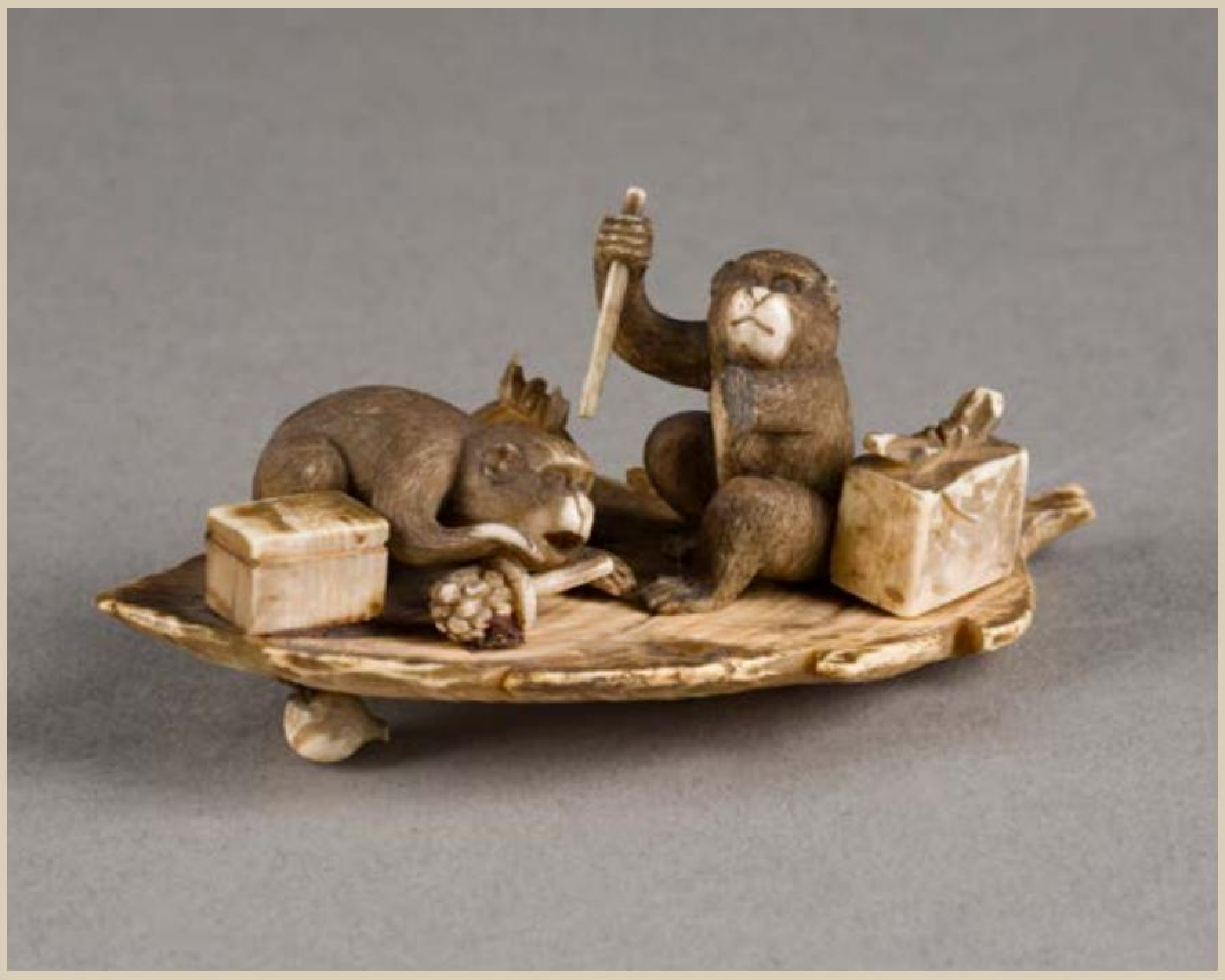
278 | A WALRUS TUSK RYUSA MANJU NETSUKE

Japan, 19th century

Walrus tusk. L. ca. 4 cm. The netsuke is carved in openwork, depicting flowers and birds on one side, and clouds on the other. With traces of use and age, partially abraded.

€ 150,-





279 | AN UMIMATSU NETSUKE OF A MONKEY

Japan, 19th century or later

Umimatsu. H. 6.2 cm. The netsuke depicts a monkey climbing a tree. With traces of age and use, partially damaged.

€ 300,-

280 | AN IVORY OKIMONO OF TWO MONKEYS *

Japan, 19th century or later

Ivory. L. 7.1 cm. The okimono is carved as two monkeys resting on a large leaf with their travel packs beside them. With traces of age, partially damaged and cracked.

€ 120,-

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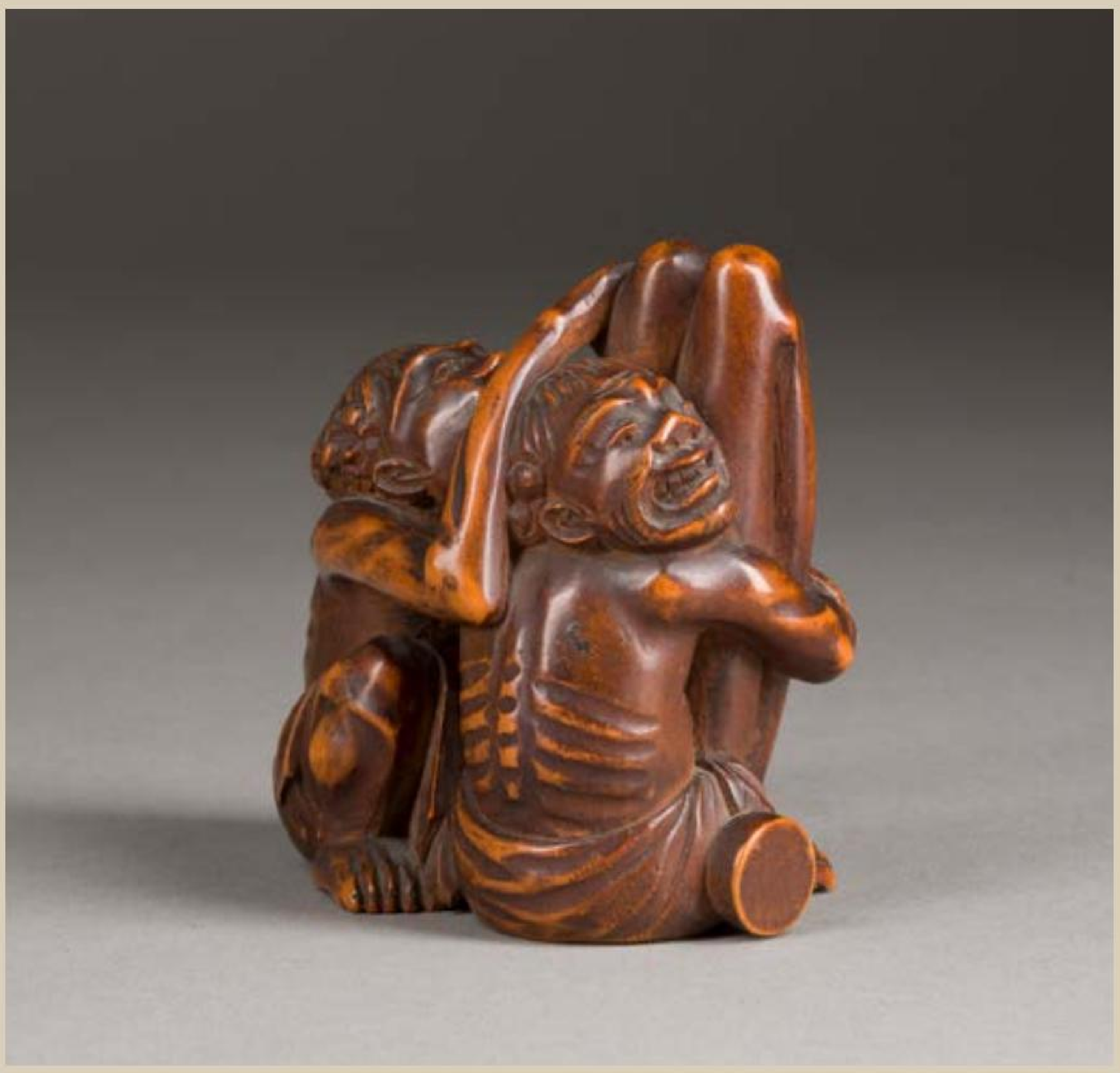
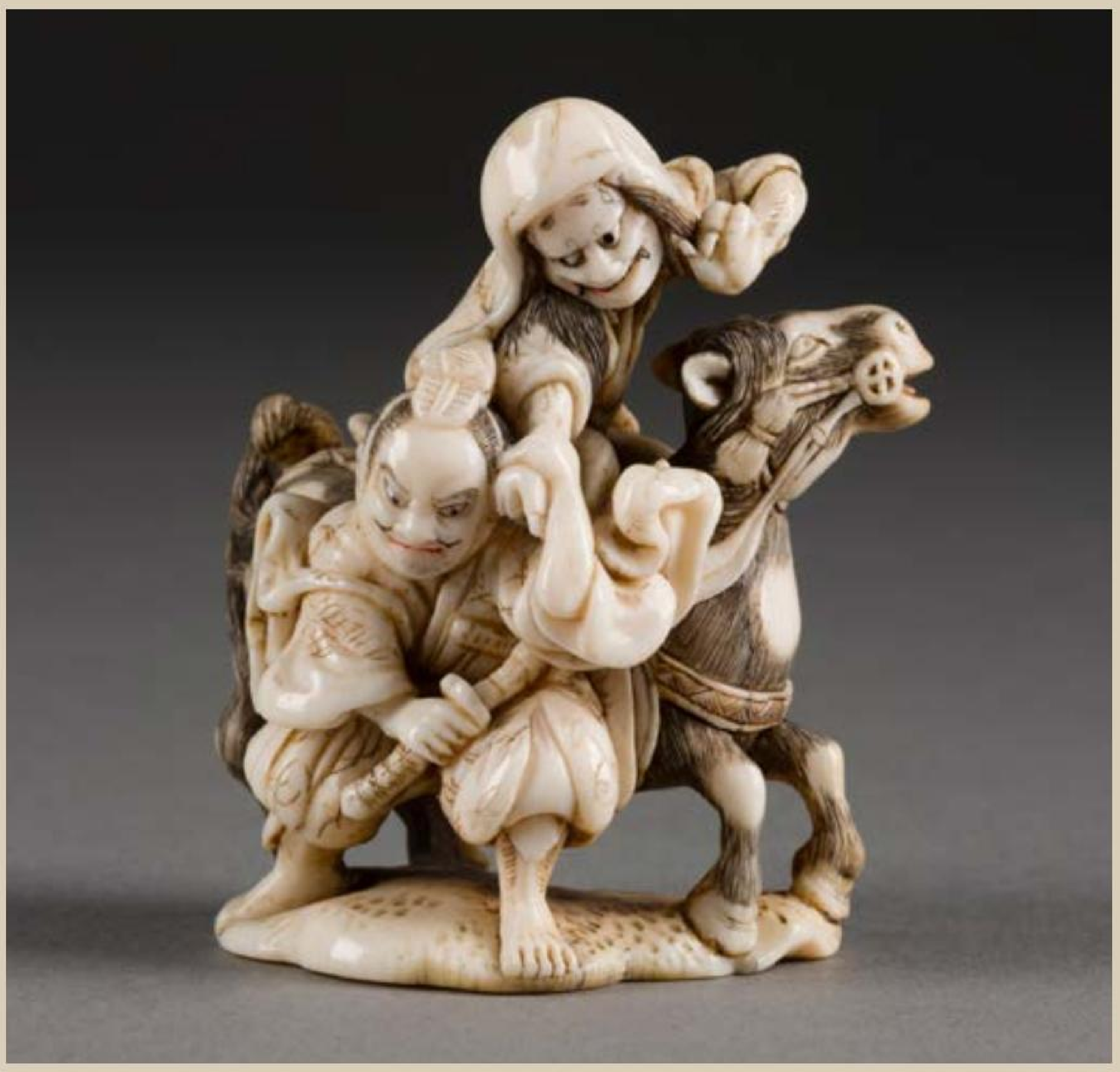


281 | A BOXWOOD OKIMONO OF ASHINAGA AND TENAGA

Japan, Meiji-Period

Boxwood. H. 8.5 cm. The okimono is carved with Ashinaga sitting with his legs drawn up, which he clasps with his hands; Tenaga crouches crosswise to his left with his head raised and rests his hands on Ashinaga's knees. An object in Tenaga's hands is missing. With traces of age, partially abraded and cracked.
Provenance: From an old private collection in North Rhine-Westphalia, acquired in 1990 from the auction house Lempertz.

€ 500,-

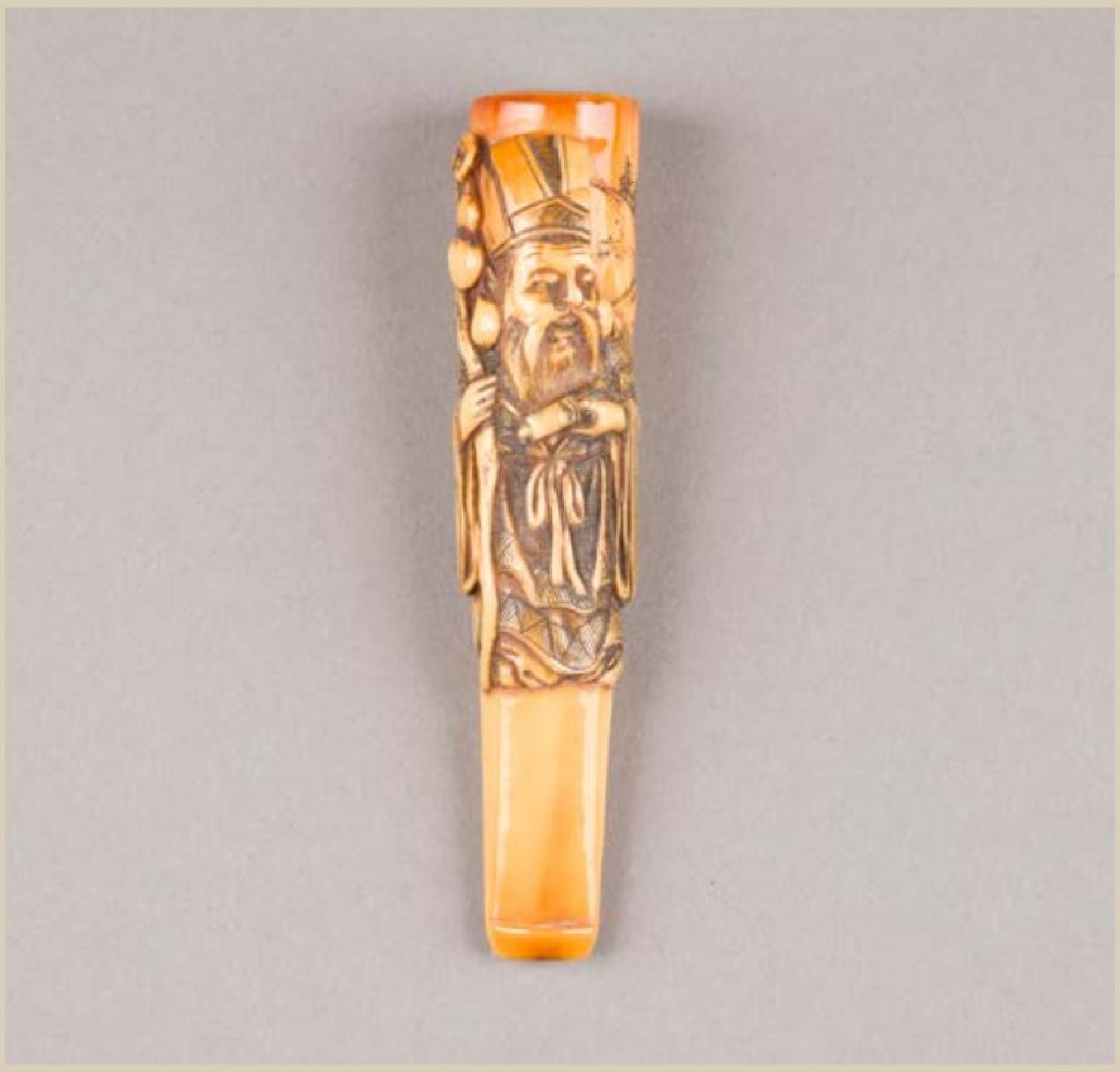


282 | AN IVORY OKIMONO OF KOREMOCHI AND HANNYA *

Japan, 19th century

Ivory. H. 6 cm. The okimono depicts Koremochi battling the demon Hannya. With traces of age, partially cracked.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 280,-

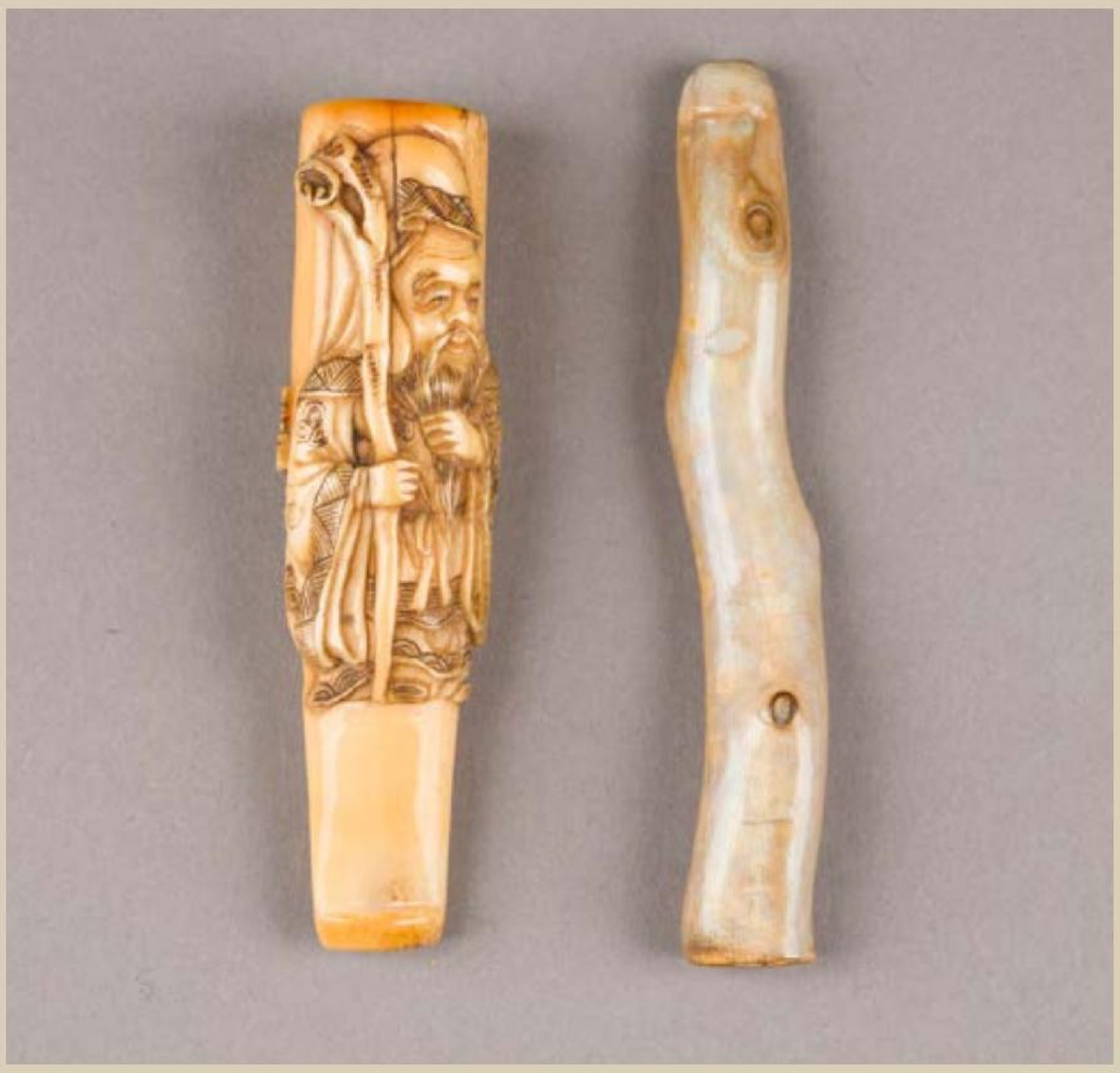


283 | A WALRUS TUSK CIGARETTE HOLDER DEPICTING JUROJIN AND DEER

Japan, 19th century

Walrus tusk. L. 10.7 cm. Signed „Shuko" in an oval reserve. With traces of use, partially cracked.

€ 150,-



284 | TWO CIGARETTE HOLDERS

Japan, 19th century or later

Walrus tusk/coral. L. 8.9-9.6 cm. Including a walrus-tusk cigarette holder depicting Jurojin on one side and flowers on the other, signed „Shuko" in an oval reserve; together with a coral cigarette holder. With traces of use, partially cracked and chipped.

€ 180,-

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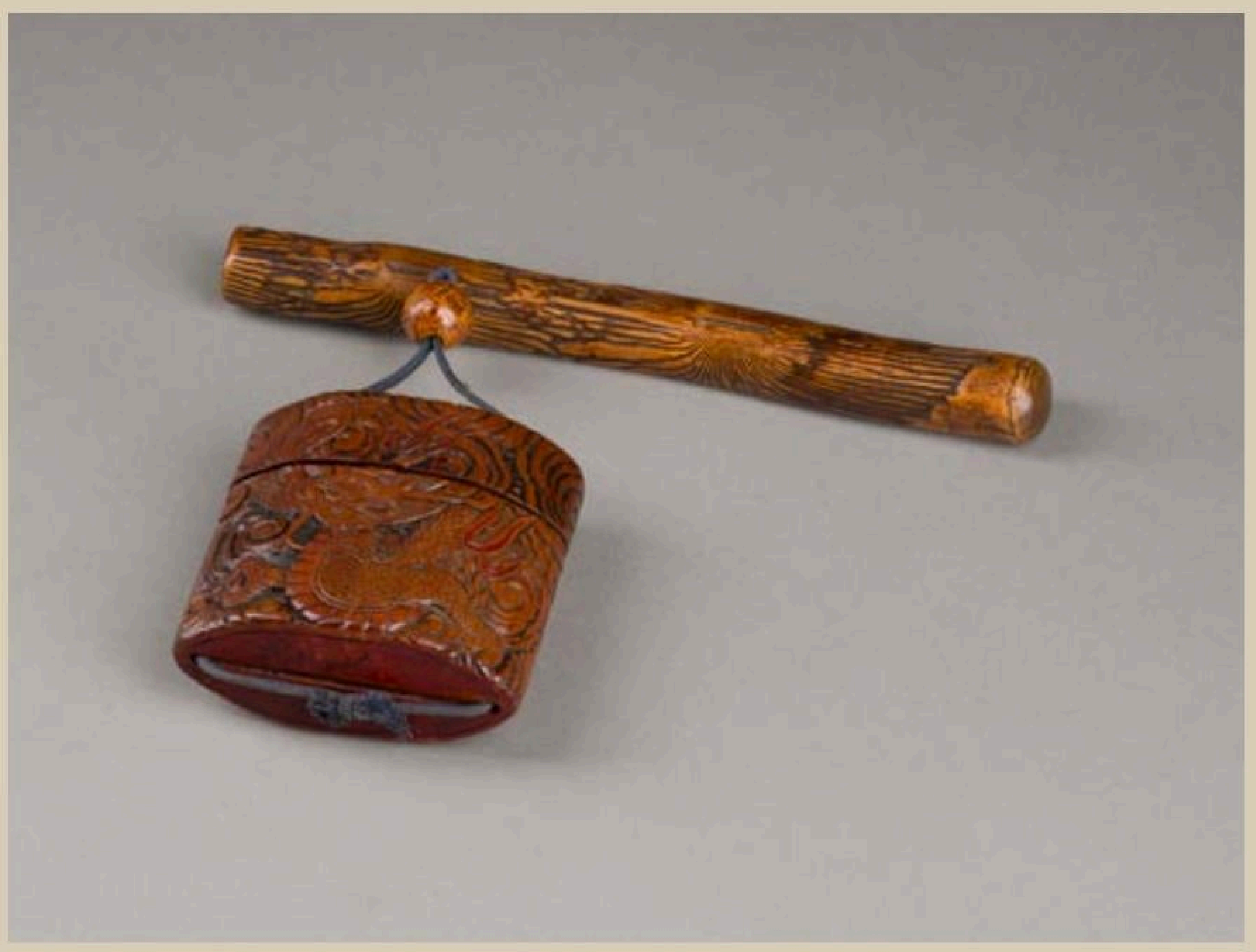
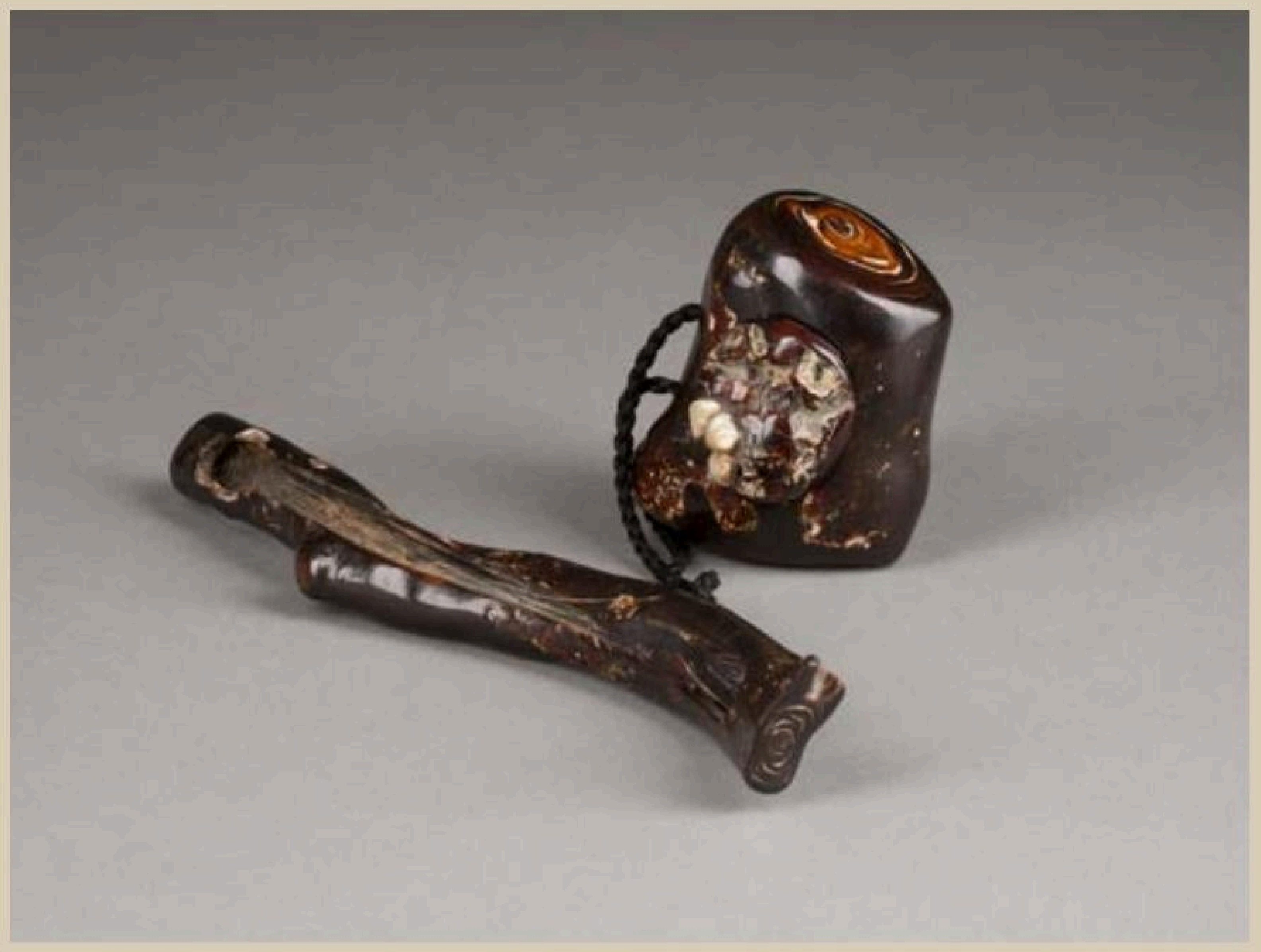


285 | A WOOD TONKOTSU WITH KISERUZUTSU

Japan, 19th century

Wood. H. 8 cm (Tonkotsu); L. 22 cm (Kiseruzutsu). The tonkotsu is decorated with dragons among the clouds and is signed on the bottom. The kiseruzutsu is of the senryuzutsu type. Connected to it is a lacquered wood ojime. With traces of use and age, slightly cracked and abraded.
Provenance: From an old private collection in North Rhine-Westphalia, acquired in 2015 from the auction house Lempertz.

€ 420,-

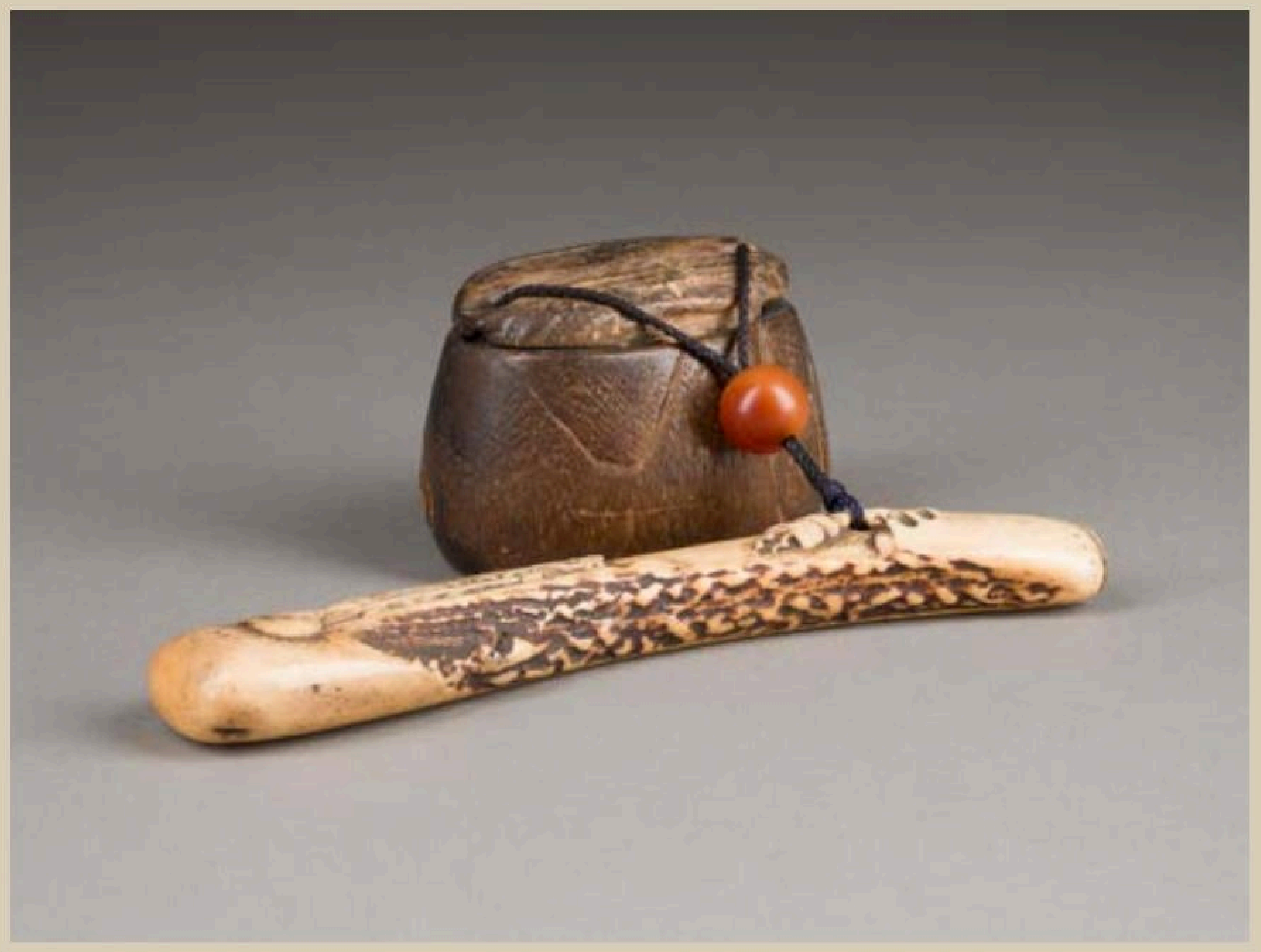


286 | AN IRREGULAR UMIMATSU KISERUZUTSU AND TONKOTSU

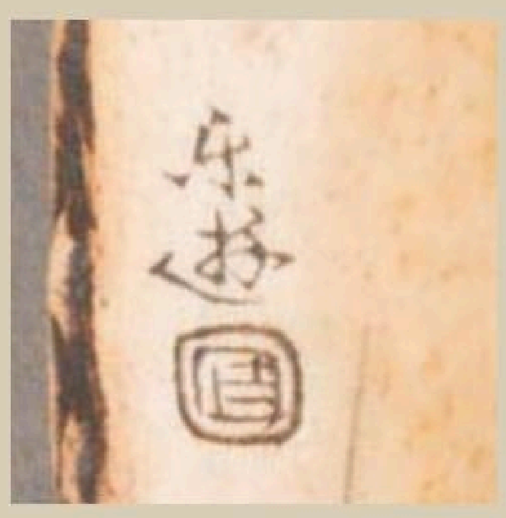
Japan, 19th century or later

Umimatsu. H. 7.3 cm (Tonkotsu); L. 19.1 cm (Kiseruzutsu). The cover of the tonkotsu is inlaid with three small sea shells. With traces of use and age, partially abraded and damaged.
Provenance: From an old private collection in North Rhine-Westphalia, acquired in 2008 from the auction house Lempertz.

€ 420,-



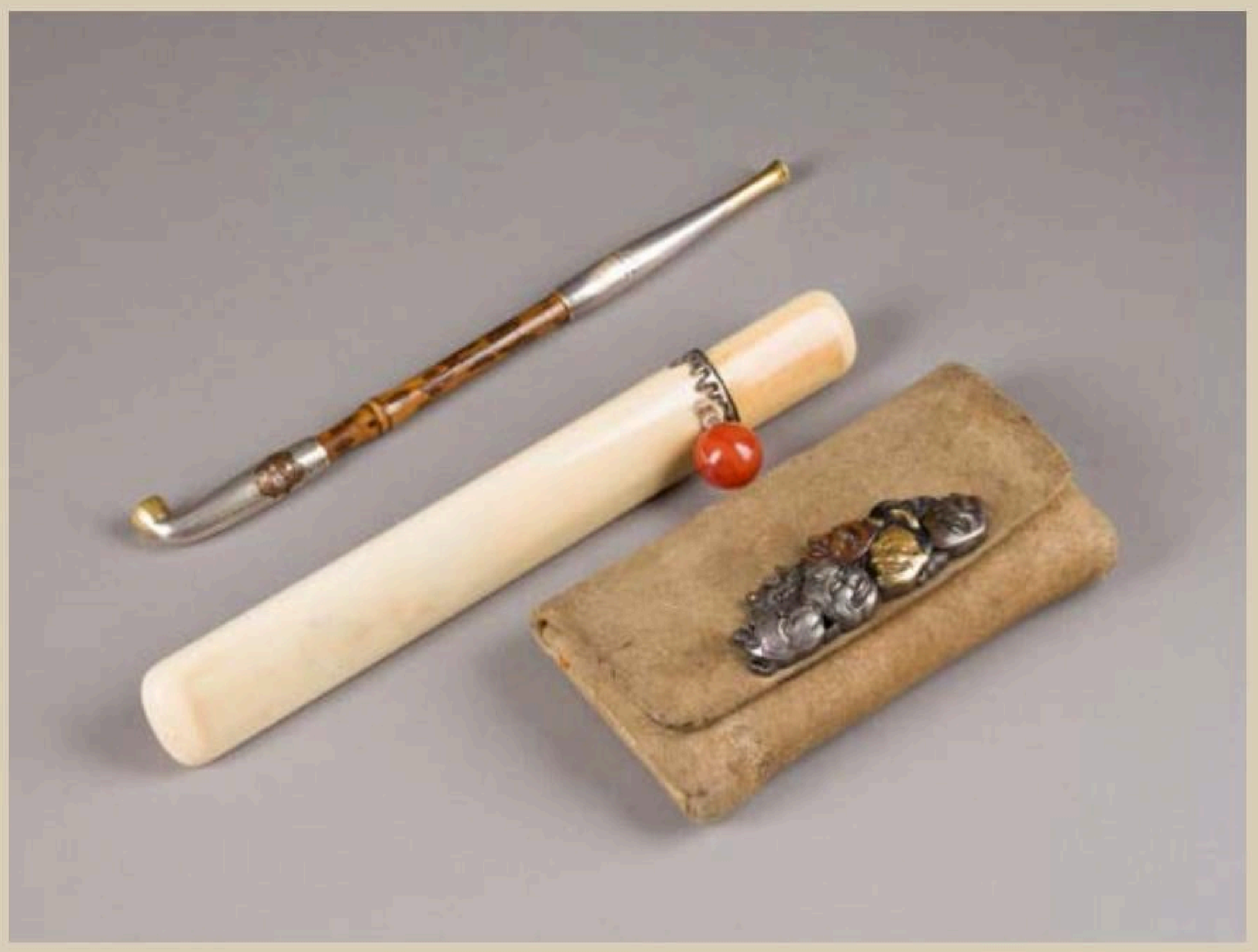
287 | A STAG-ANTLER KISERUZUTSU AND A WOOD TONKOTSU



Japan, 19th century

Stag-antler/wood/agate. H. 6 cm (Tonkotsu); L. 19 cm (Kiseruzutsu). The kiseruzutsu depicts a standing figure and is signed. It is accompanied by a wood tonkotsu and an agate ojime. With traces of use and age, slightly abraded and damaged.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 200,-



288 | A FINE KISERUZUTSU SET *

Japan, Meiji-Period

Ivory/leather/bamboo/metall etc.. H. 7.5-23.3 cm. The fine set comprising a kiseruzutsu (pipe case), a tabako-ire (tobacco pouch), and a signed kiseru (pipe). With traces of age and use, partially abraded.

€ 800,-

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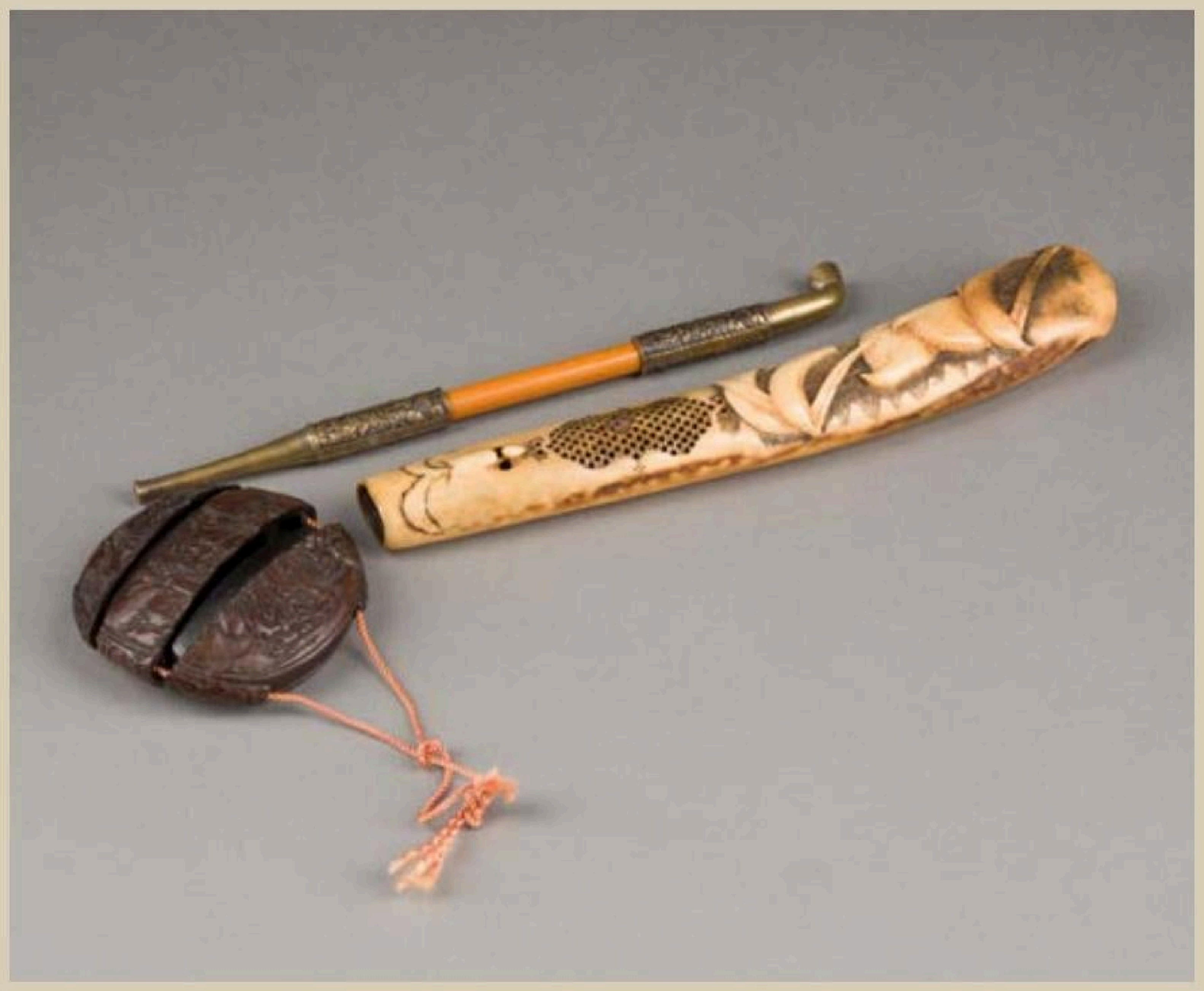
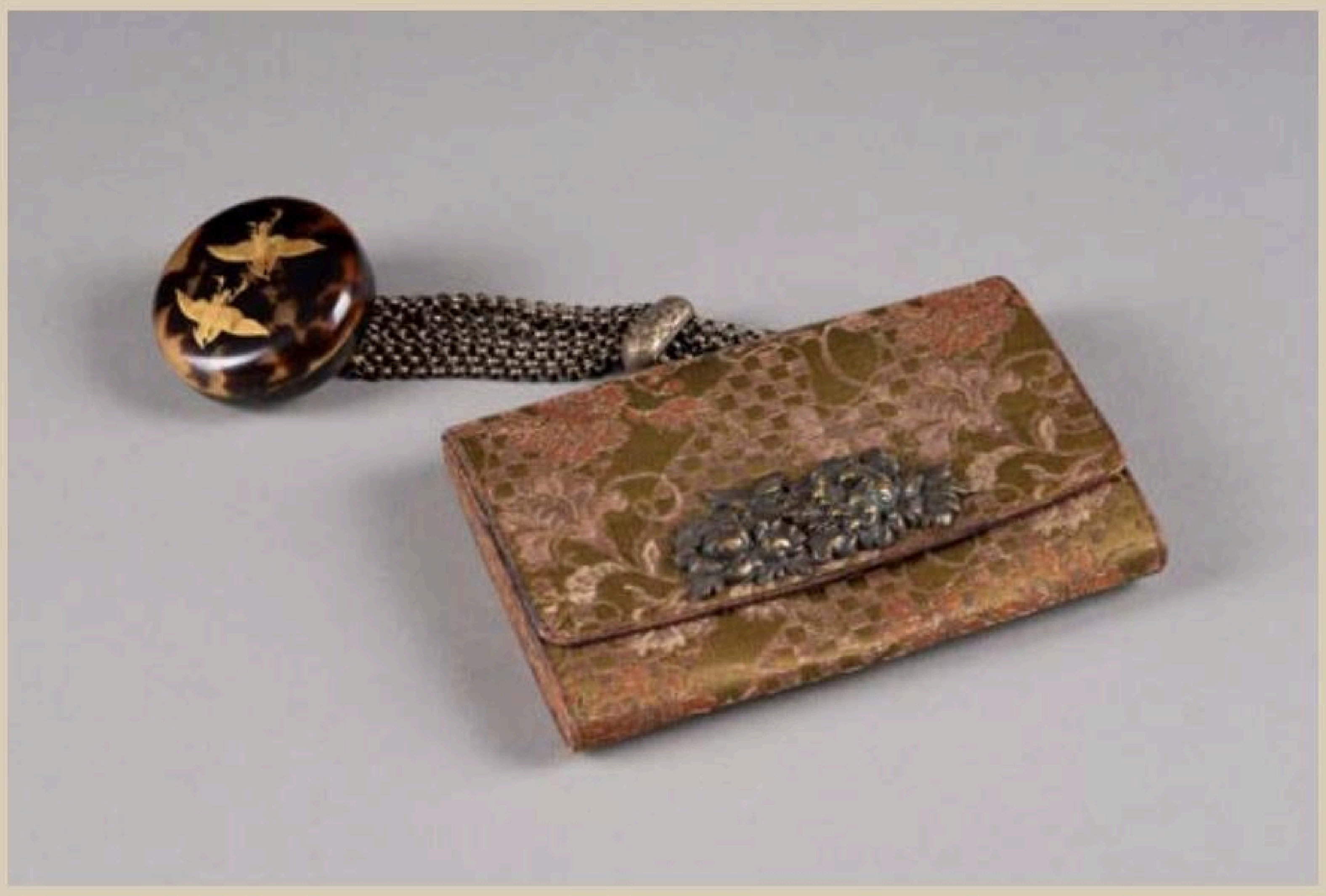


289 | A STAG-ANTLER KISERUZUTSU WITH KISERU AND A WOOD INRO

Japan, 19th/20th century

Stag-antler/wood/metal. With traces of use and age, slightly damaged and abraded.

€ 150,-

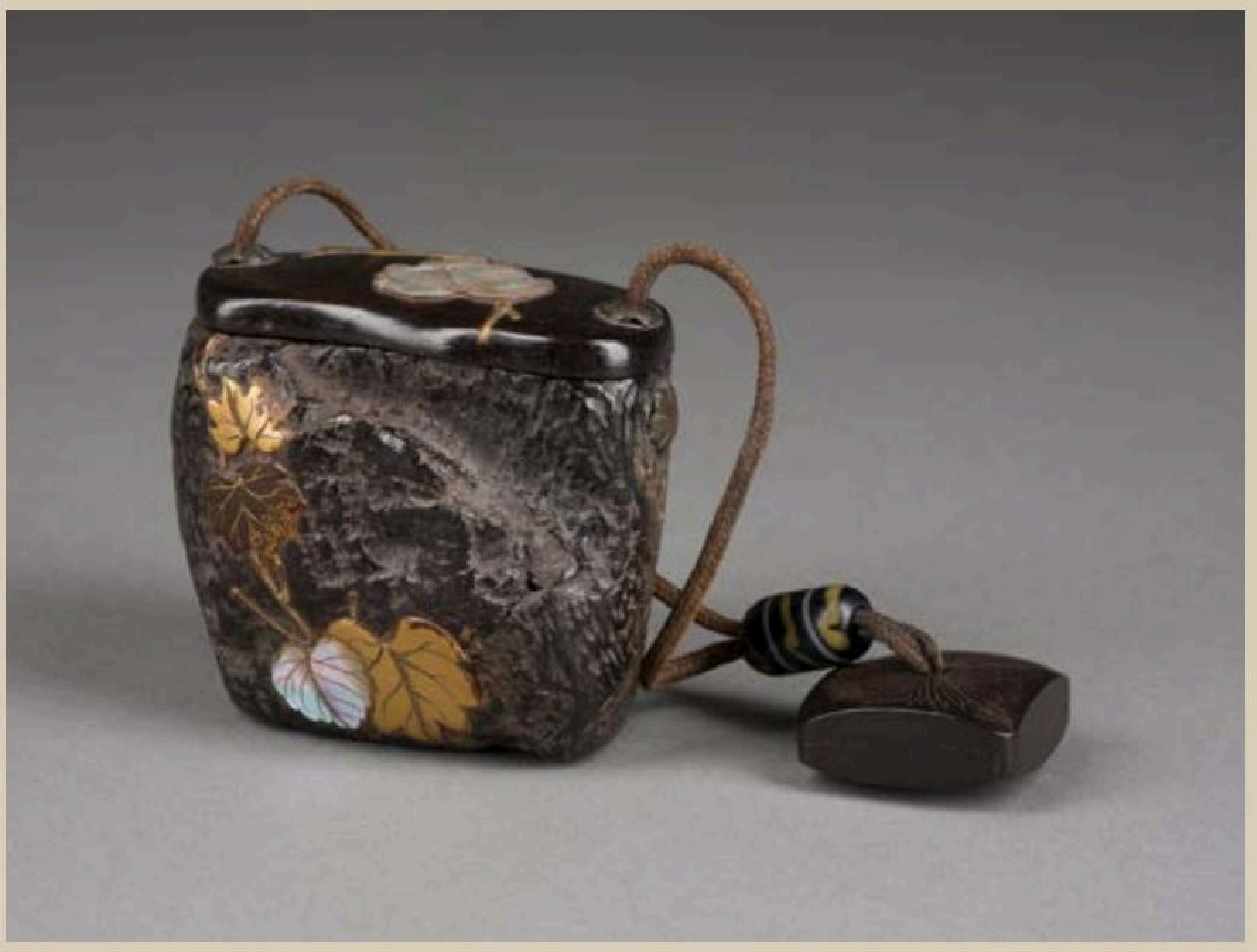


290 | A LACQUER KISERUZUTSU (PIPECASE) AND A TABAKO-IRE

Japan, Meiji or Taisho era

Lacquerware/leather/metall/tortoise. H. 5-26.5 cm. Including a kiseruzutsu finely decorated with an eagle perched on a pine tree, and a tabako-ire decorated with flowers, connected to a manju-netsuke carved from tortoiseshell. With traces of age and use, partially abraded.
Provenance: From a German private collection.

€ 390,-

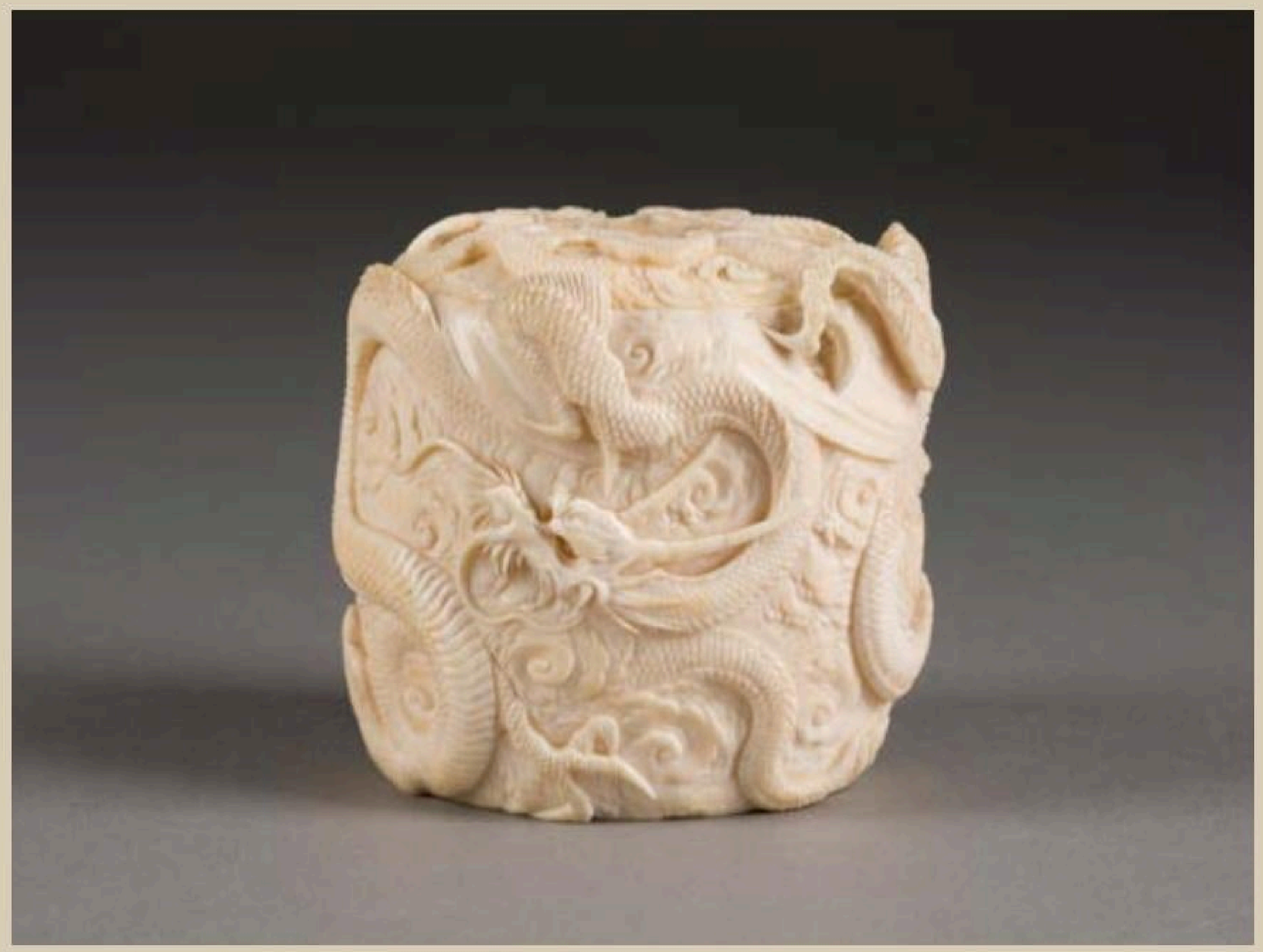


291 | A SHIBAYAMA INLAID WOOD TONKOTSU

Japan, 19th century

Wood, inlaid with mother-of-pearl. H. 6 cm. Finely inlaid with mother-of-pearl, depicting on one side a fly resting on a lacquered red leaf, the other side and the lid decorated with inlaid leaves. Connected to an ojime and manju-netsuke. With traces of age and use; partially abraded.
Provenance: From a private collection in North Rhine-Westphalia.

€ 200,-



292 | A CARVED IVORY TONKOTSU WITH DRAGONS *

Japan, 19th century or later

Ivory. H. 6.7 cm. The Tonkotsu is finely carved with three ferocious dragons surging through a sea of clouds, each with inlaid eyes. With traces of age and use, partially abraded, with most of the inlaid eyes missing, and with part of the cover and the base now lost.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 180,-

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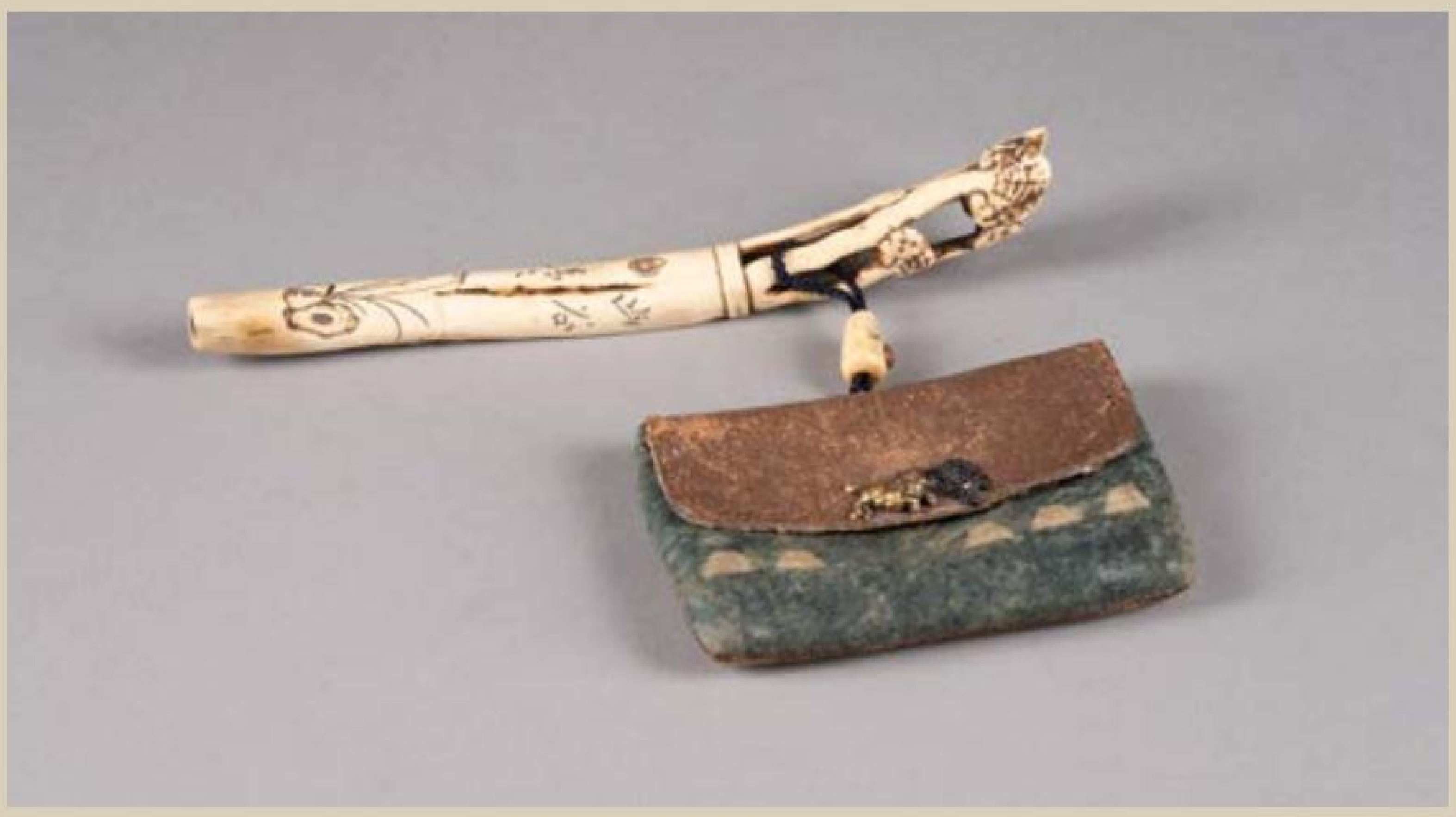
* *CITES marketing certificate is available. Please note that due to the current CITES regulations for ivory and tortoiseshell objects, unrestricted trade is only permitted within the European Community. Please inform yourself about the current import regulations for ivory and tortoise shell in your country.*

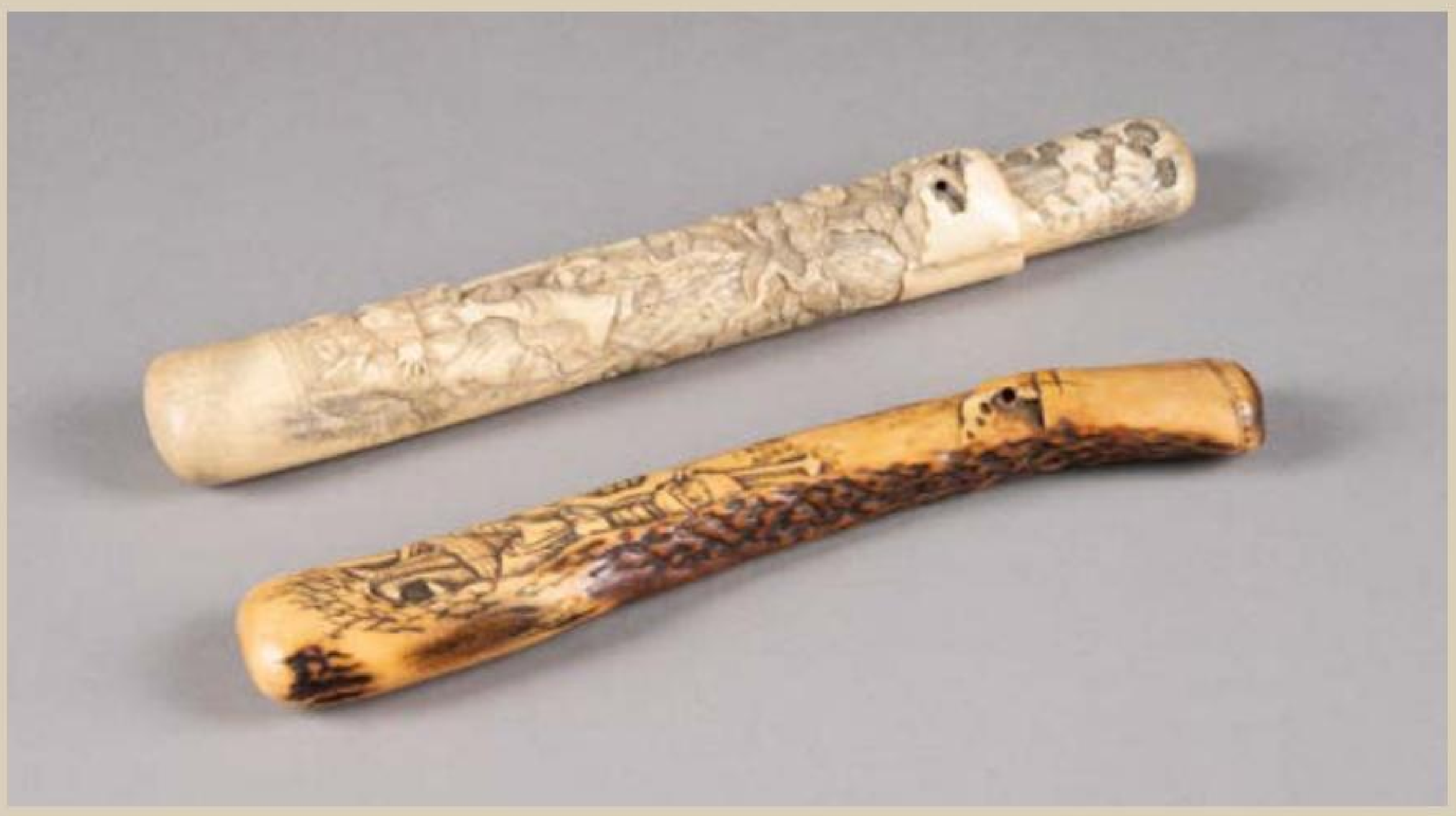


293 | A STAG-ANTLER CARVED KISERUZUTSU WITH TABAKO-IRE

Japan, 19th/20th century

Antler/leather/metal. L. 18.5 cm (kiseruzutsu); L. 10.5 cm (tabako-ire). The kiseruzutsu is of the senryu-zutsu type. The upper section is carved with an openwork design of lingzhi mushrooms, while the lower section is decorated with orchids growing between stones and inscriptions. It is accompanied by a stag antler ojime and a leather tabako-ire, mounted with a shibuichi-kanamono in the form of two horses. With traces of use, partially abraded and damaged.

€ 500,-

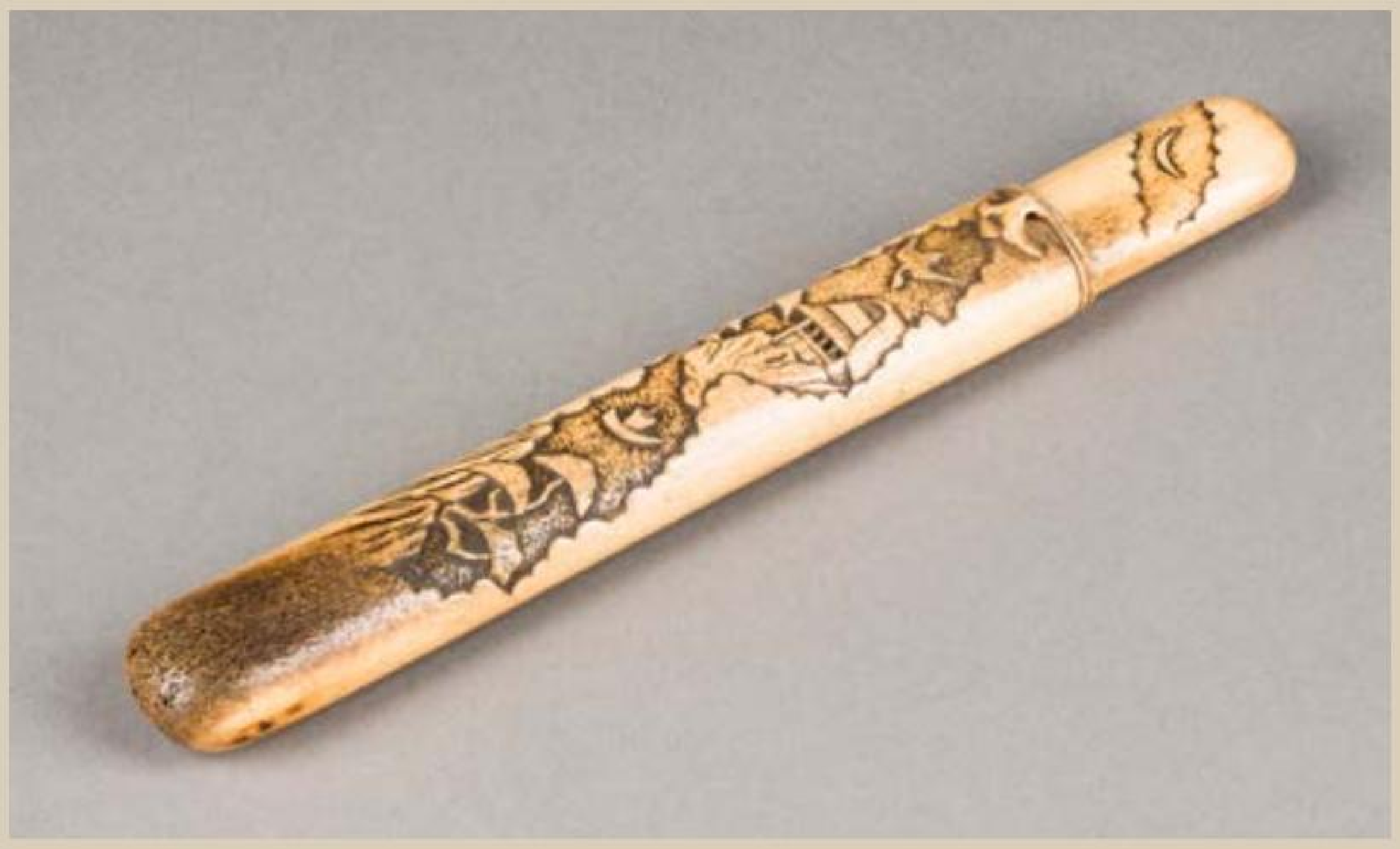


294 | TWO STAG-ANTLER KISERUZUTSU

Japan, 19th century

Stag-antler. H. 19.4-21.2 cm. Including an otoshi-zutsu type kiseruzutsu and a muso-zutsu type kiseruzutsu. With traces of age and use, partially cracked.

€ 300,-

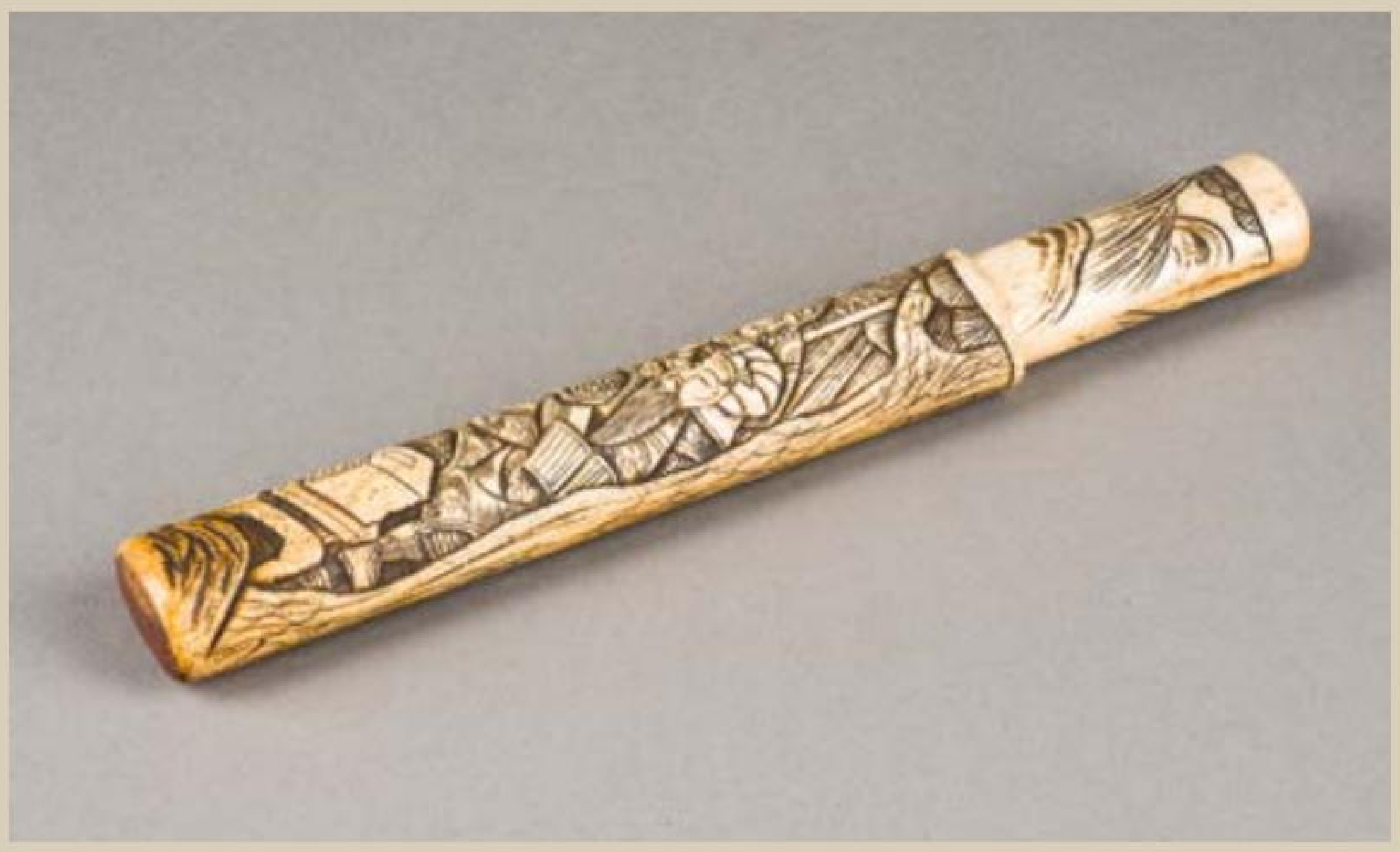


295 | A STAG-ANTLER KISERUZUTSU (PIPECASE)

Japan, 19th century

Stag-antler. L. 21.7 cm. The kiseruzutsu is of the muso-zutsu type, carved in relief with pavilions and landscapes. With traces of use and age, partially abraded, damaged and cracked.

€ 100,-

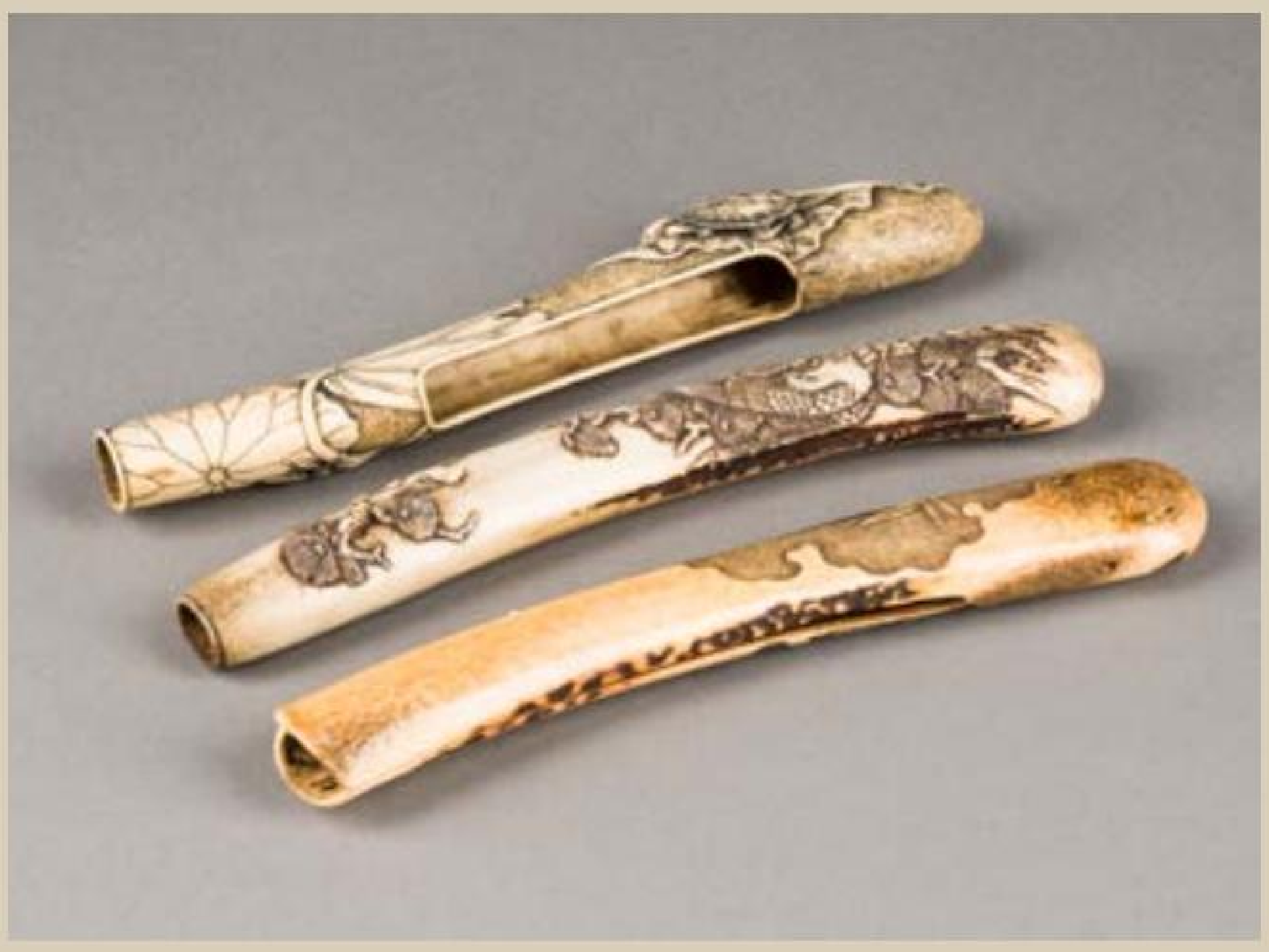


296 | A STAG-ANTLER KISERUZUTSU (PIPECASE)

Japan, 19th century

Stag-antler. L. 23.4 cm. The kiseruzutsu is of the muso-zutsu type, carved in relief with the scene of warriors in action. With traces of use and age, partially abraded and cracked.

€ 120,-

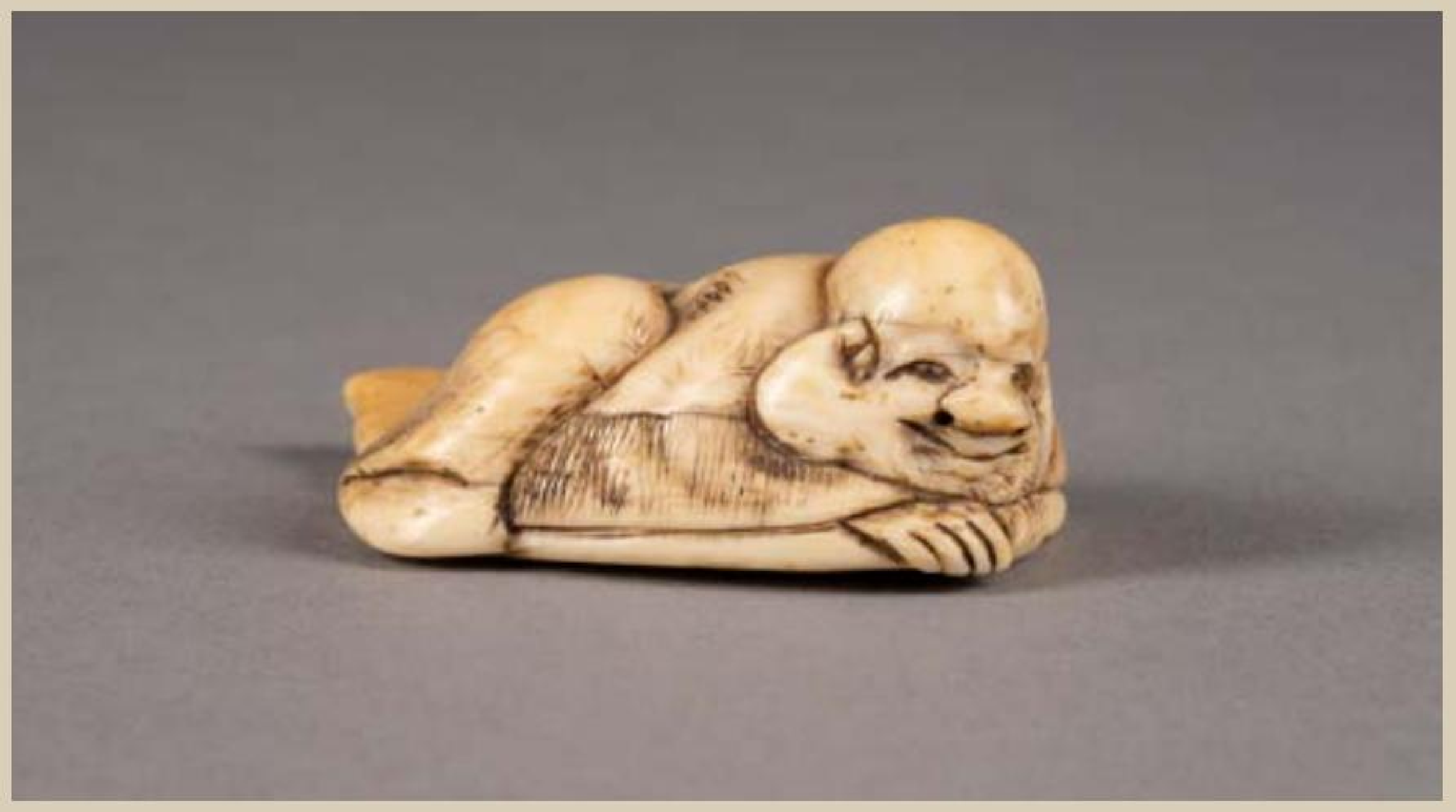


297 | A GROUP OF THREE STAG-ANTLER KISERUZUTSU

Japan, 19th century

Stag-antler. L. 20.5-21 cm. Including a kiseruzutsu depicting bamboos, a kiseruzutsu depicting birds and a pine tree, signed ‘Mitsunaga’, and a kiseruzutsu depicting a lotus pond, a turtle, and a frog. With traces of use and age, partially abraded.

€ 360,-



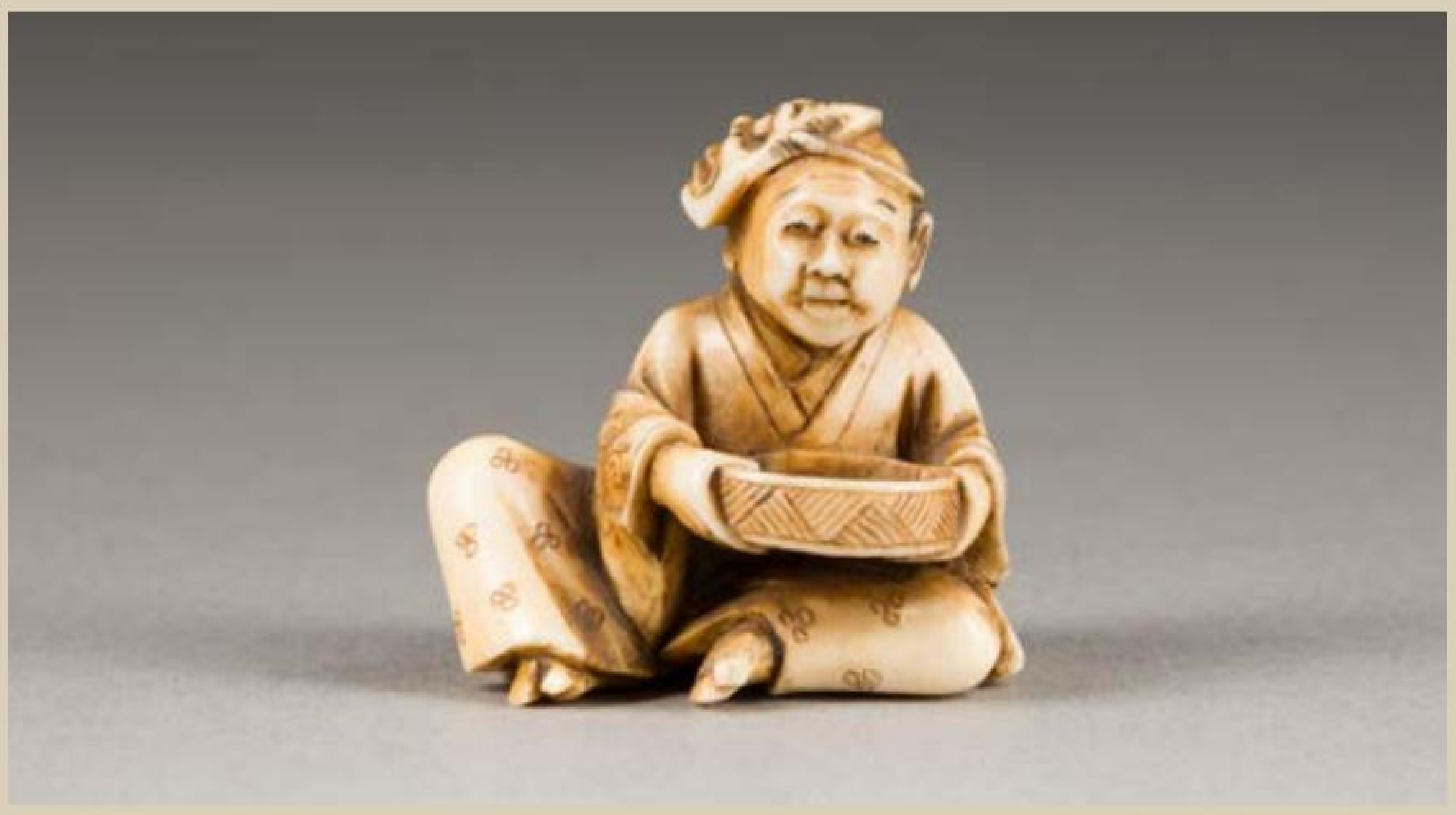
297 A | AN IVORY NETSUKE OF A HOTEI *

Japan, 19th century

Ivory. L. 4.5 cm. The netsuke is finely carved depicting Hotei lying down face down on his uchiwa (fan). With traces of age and use, partially cracked.

€ 100,-

** CITES marketing certificate is available. Please note that due to the current CITES regulations for ivory and tortoiseshell objects, unrestricted trade is only permitted within the European Community. Please inform yourself about the current import regulations for ivory and tortoise shell in your country.*

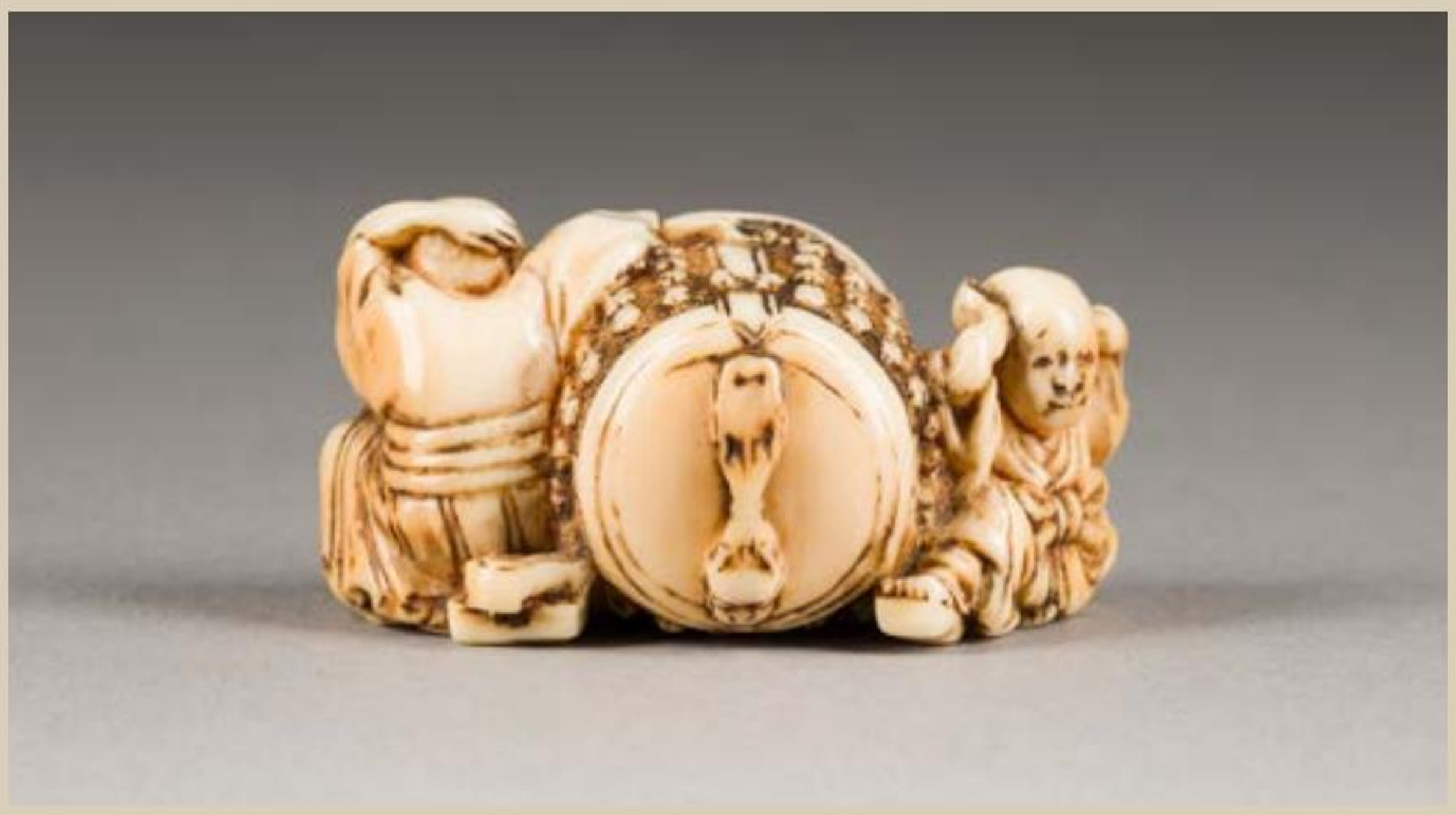


298 | AN IVORY CARVED NETSUKE OF A RESTING ACTOR *

Japan, 19th century

Ivory. H. 3 cm. The netsuke is carved as a seated, resting actor holding a bowl, after having pushed his mask to the side. Signed 'Masatsugu' on the bottom. With traces of age and use.

€ 280,-

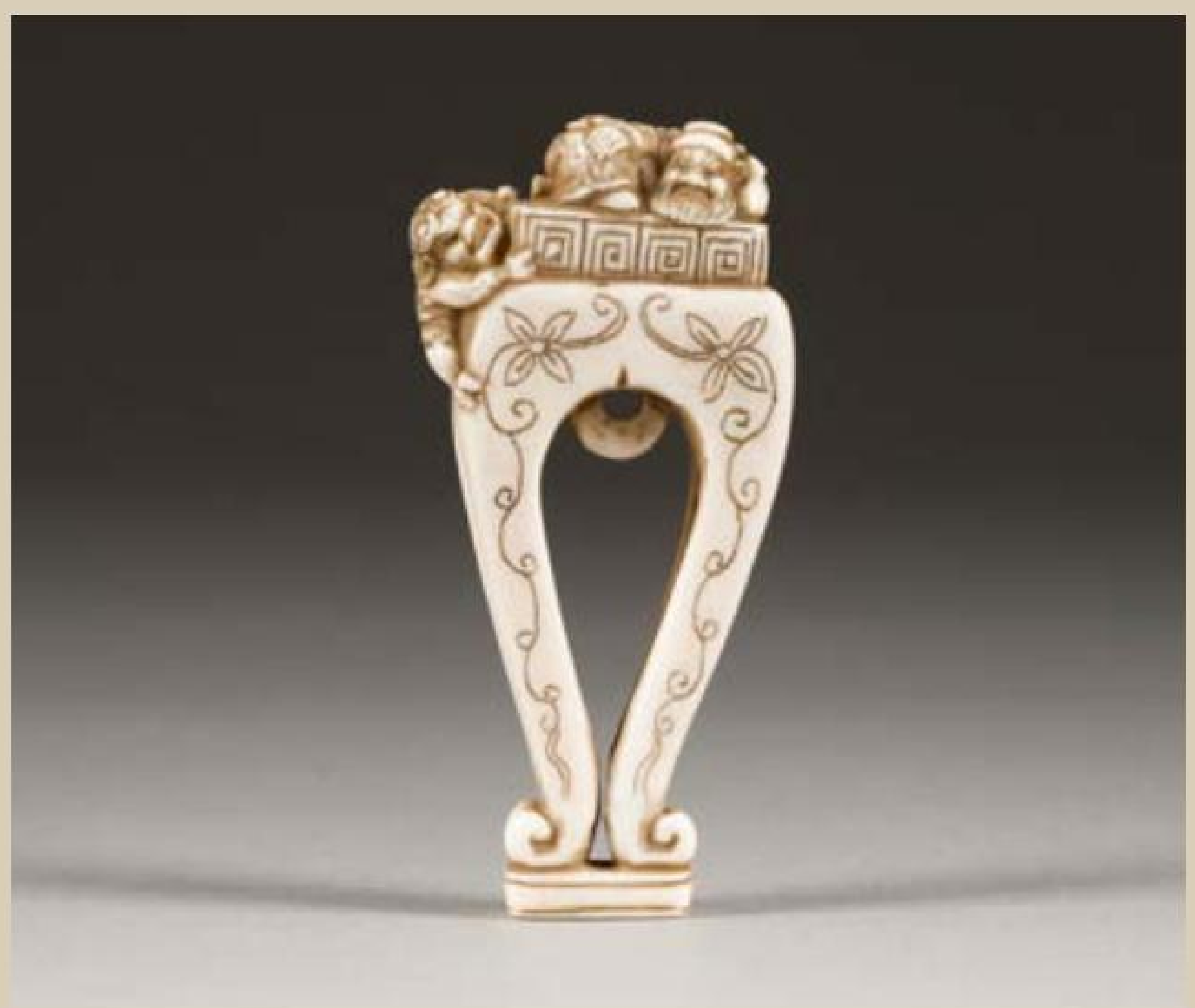


299 | AN IVORY CARVED NETSUKE OF A TEMPLE BELL WITH TWO MONKS *

Japan, 19th century

Ivory. L. 4.6 cm. The netsuke is carved as a temple bell lying on its side, with the mouth facing outward. Two monks are sitting on either side covering their ears, one of them holding the rope attached to the bell. Signed 'Shounsai' on the bottom. With traces of age and use, partially cracked..

€ 280,-

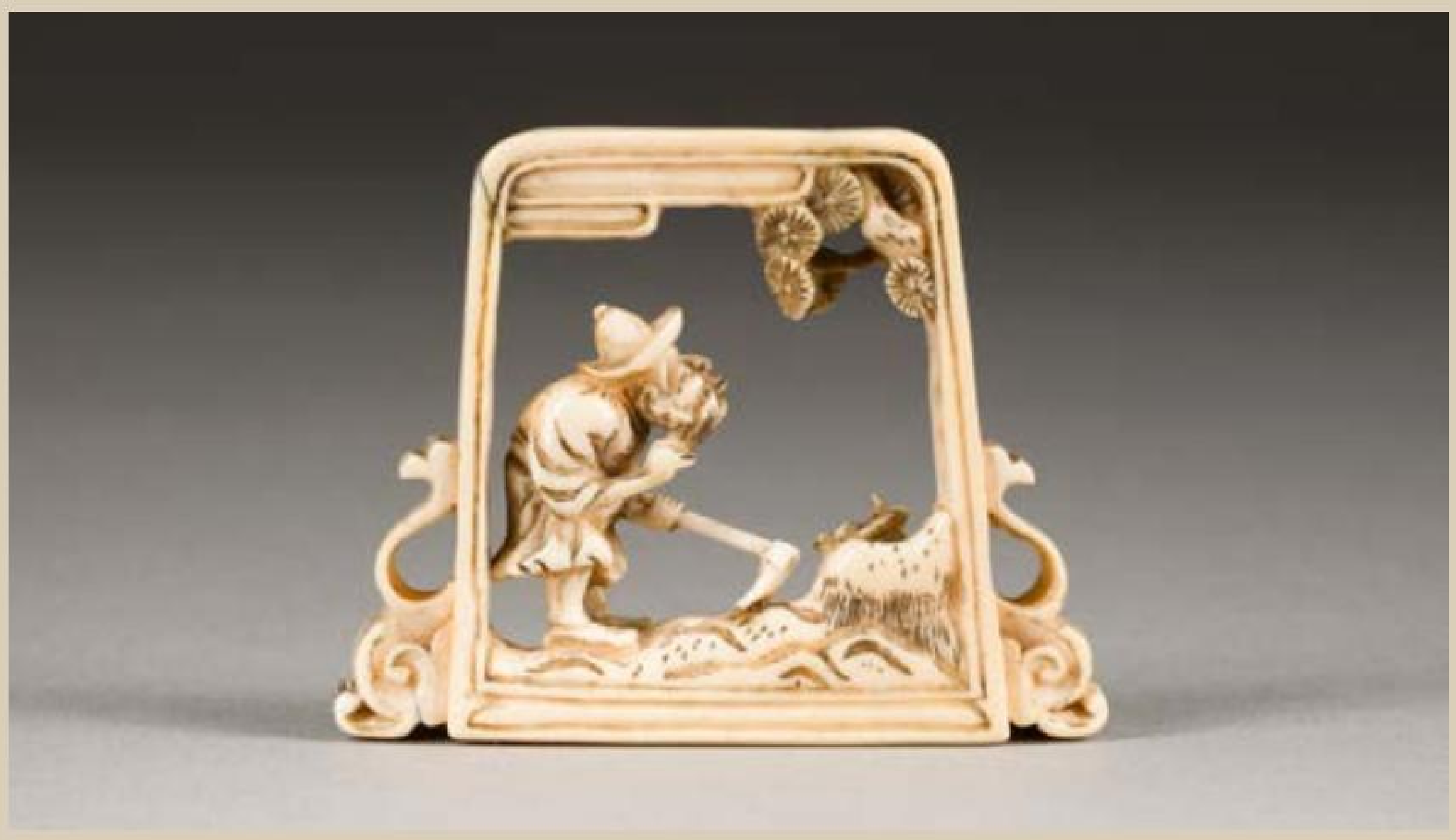


300 | AN IVORY CARVED NETSUKE OF A TALL CHINESE TABLE WITH SHOKI AND ONI *

Japan, 19th century

Ivory. H. 7.6 cm. The netsuke is carved as Shoki, reclining on his side atop a Chinese table with four slender, curved legs. The legs are elegantly shaped and intricately adorned with carved patterns. An oni clings to the edge of the table above. With traces of age and use..

€ 330,-

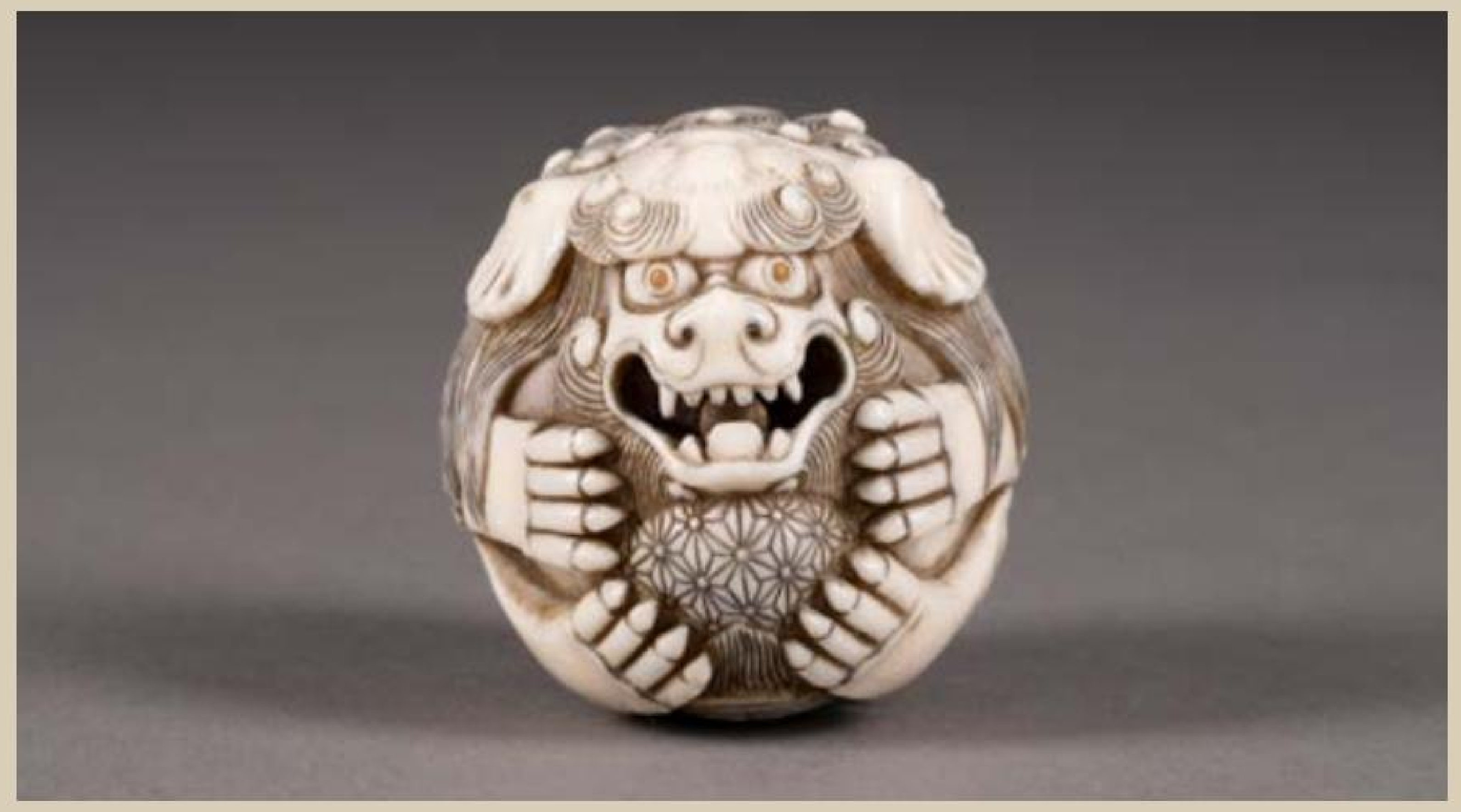


301 | AN IVORY CARVED NETSUKE OF A TSUITATE *

Japan, 19th century

Ivory. H. 4.5 cm. The netsuke is carved as a tsuitate, with an old Dutchman hoeing the ground under a pine tree. With traces of age and use, partially cracked, possibly with one area of damage.

€ 100,-

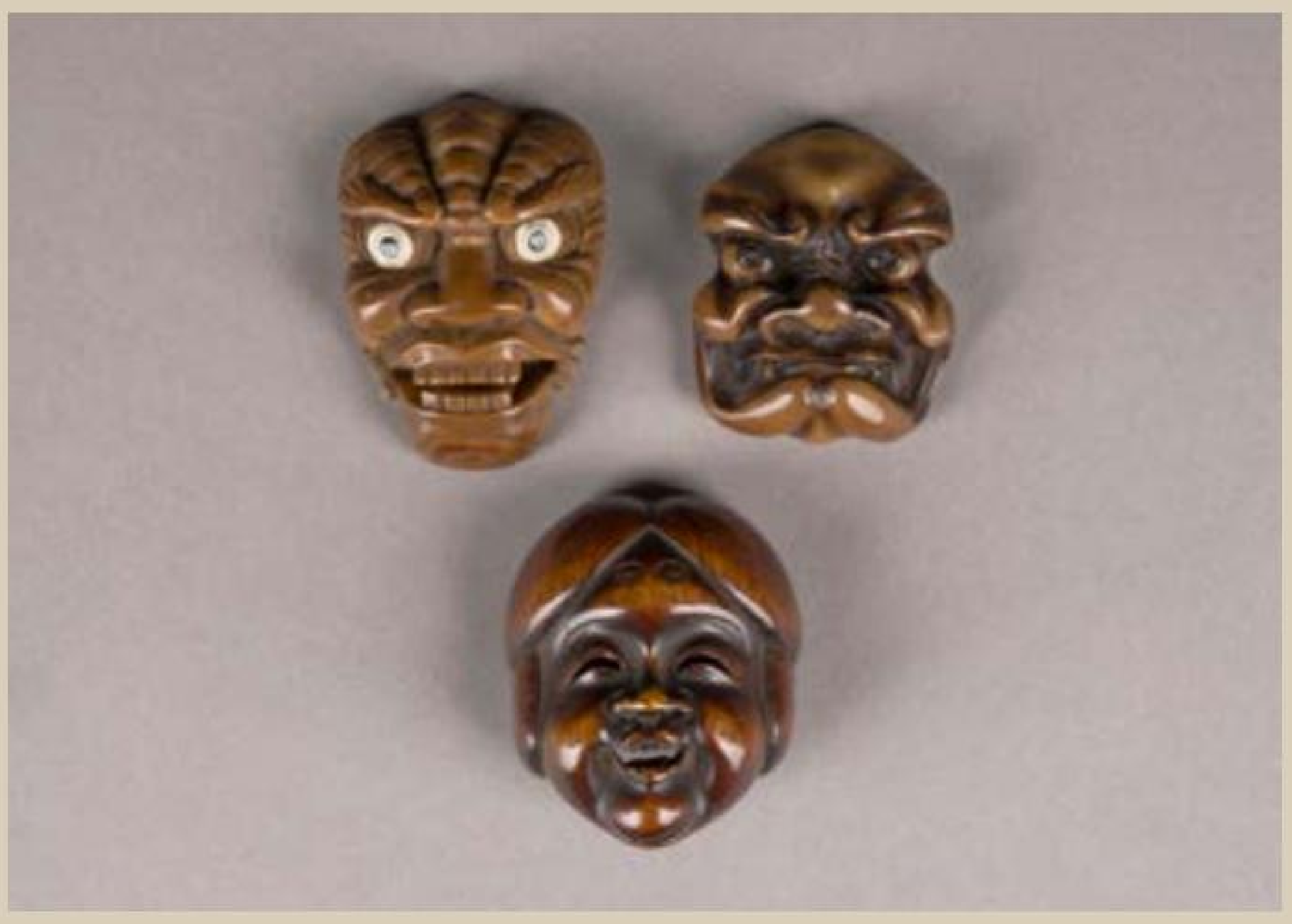


302 | AN IVORY OKIMONO OF A BALLED SHISHI *

Japan, around 1900

Ivory. H. 3.8 cm. The okimono is finely carved as a shishi curled into a ball, with inlaid eyes and mouth open, containing a movable ball. The mane and tail are carved with curling fur. With traces of age and use, slightly abraded and cracked.

€ 150,-



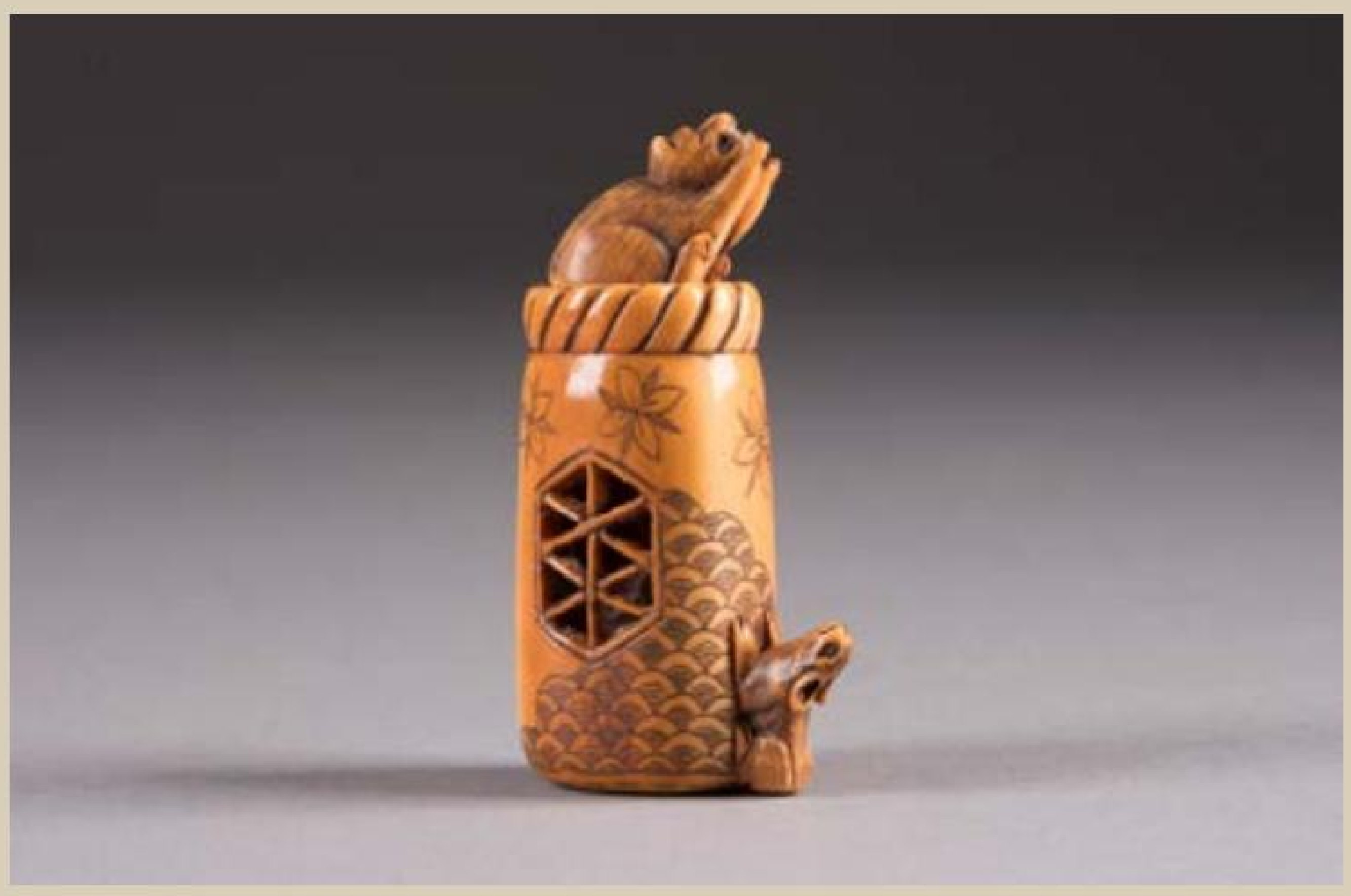
303 | A GROUP OF THREE MASK NETSUKE

Japan, 19th century and later

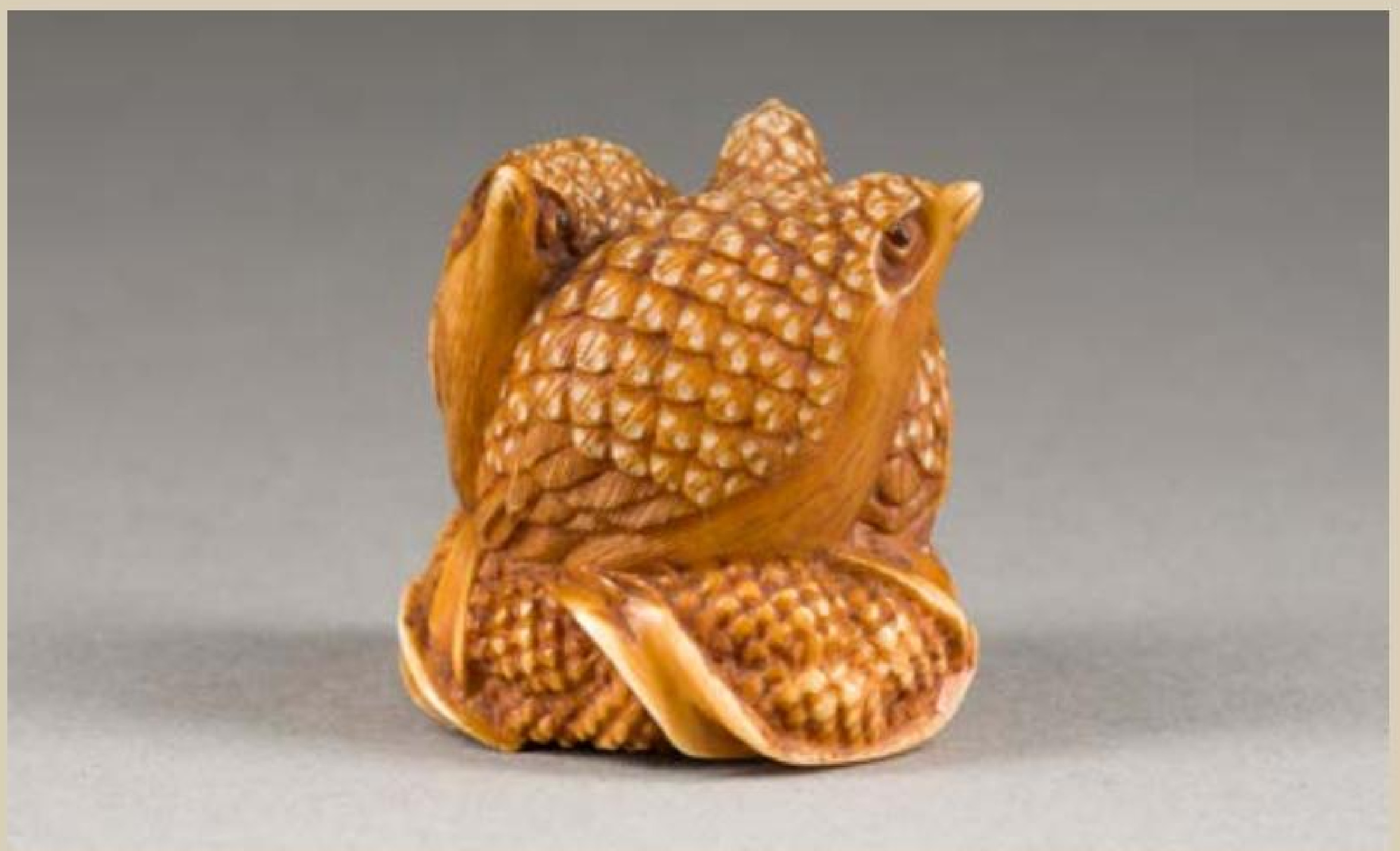
Wood/walrus tusk, etc.. H. 4.7-5.5 cm. Two of the netsuke are signed. With traces of age and use, partially damaged.

€ 100,-

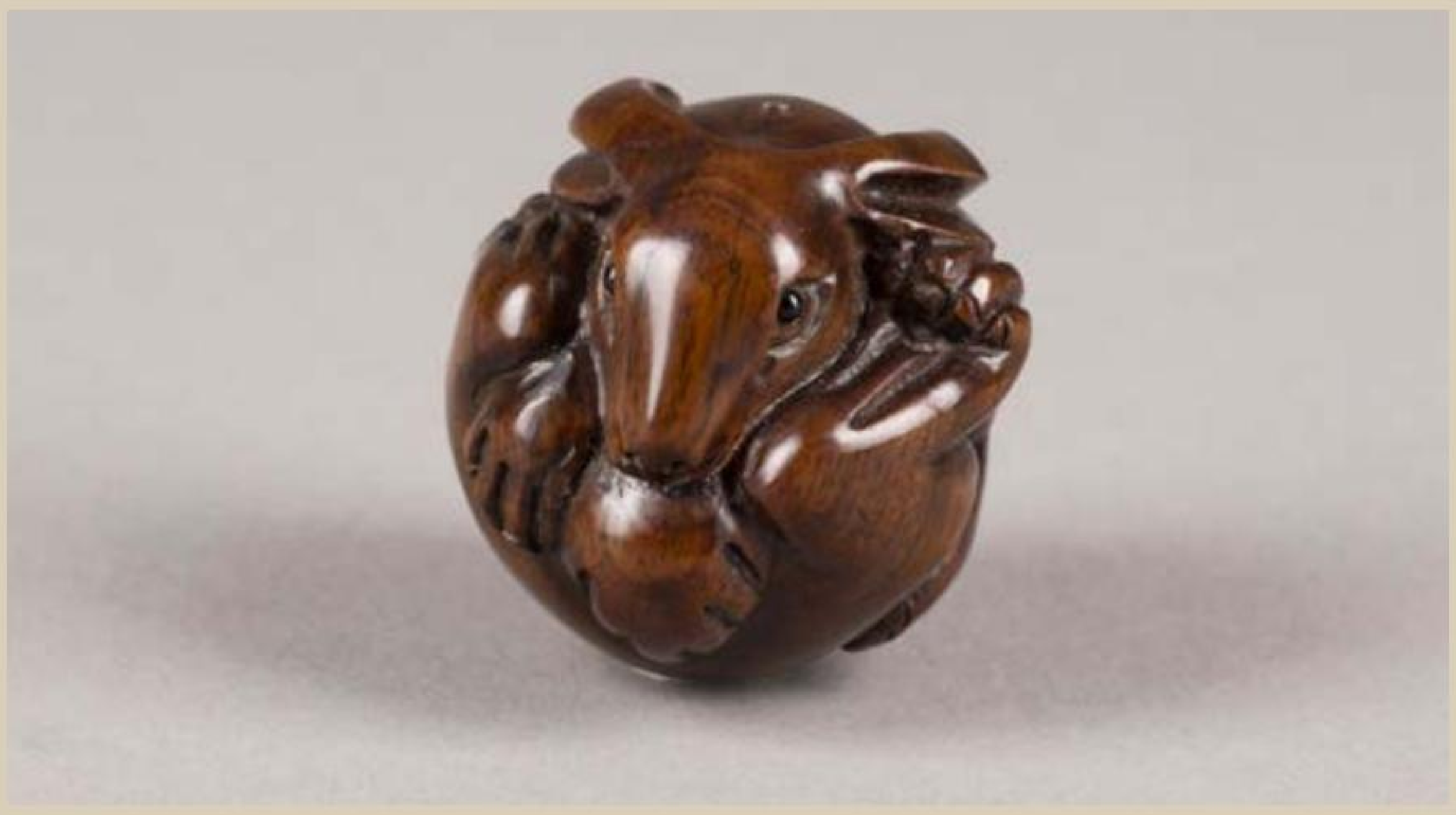
** CITES marketing certificate is available. Please note that due to the current CITES regulations for ivory and tortoiseshell objects, unrestricted trade is only permitted within the European Community. Please inform yourself about the current import regulations for ivory and tortoise shell in your country.*



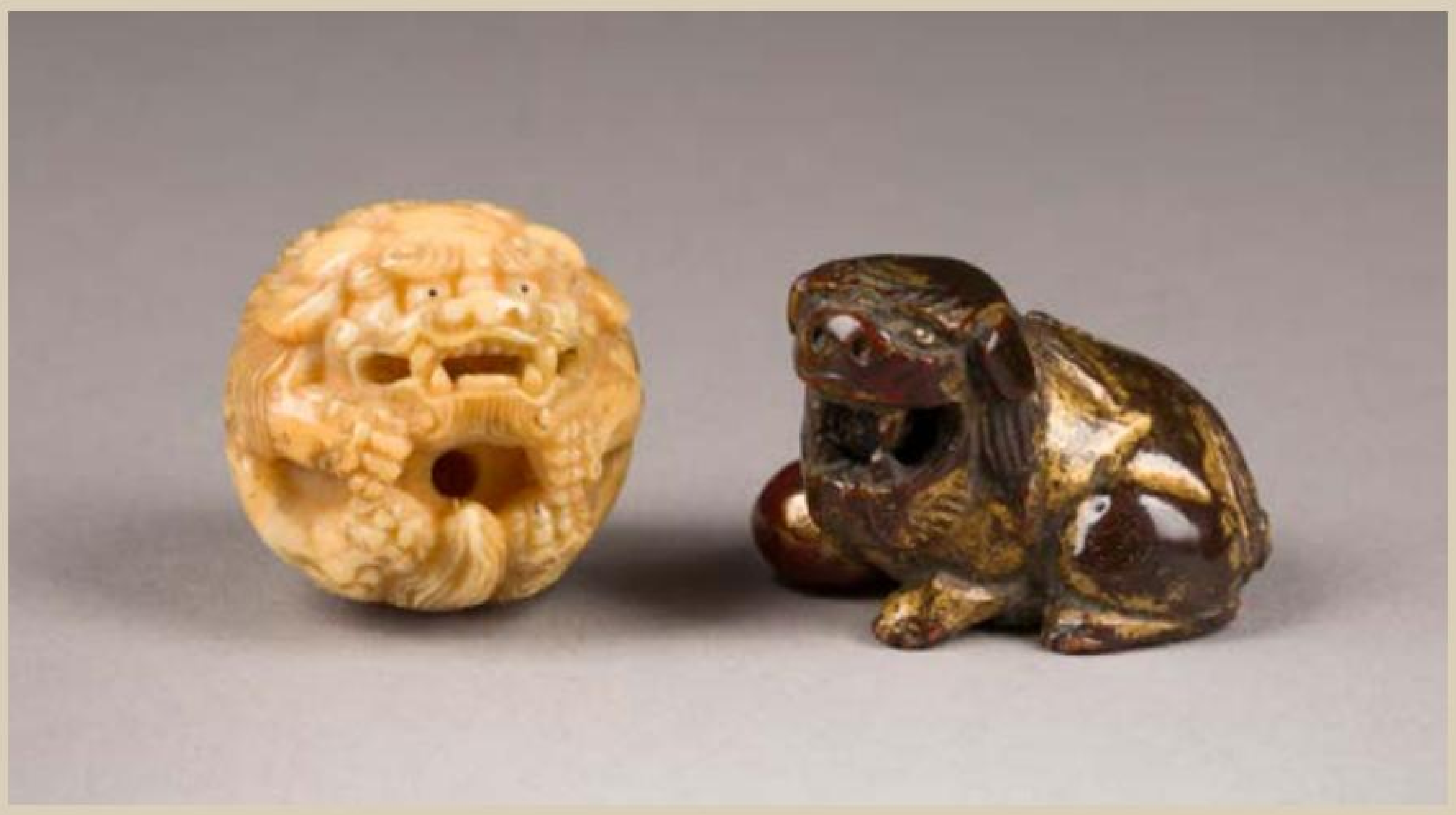
304 | AN IVORY NETSUKE OF A RAT ON A BASKET WITH A CAT WITHIN *
Japan, early 20th century
Ivory. L. 4.9 cm. With traces of use..
€ 120,-



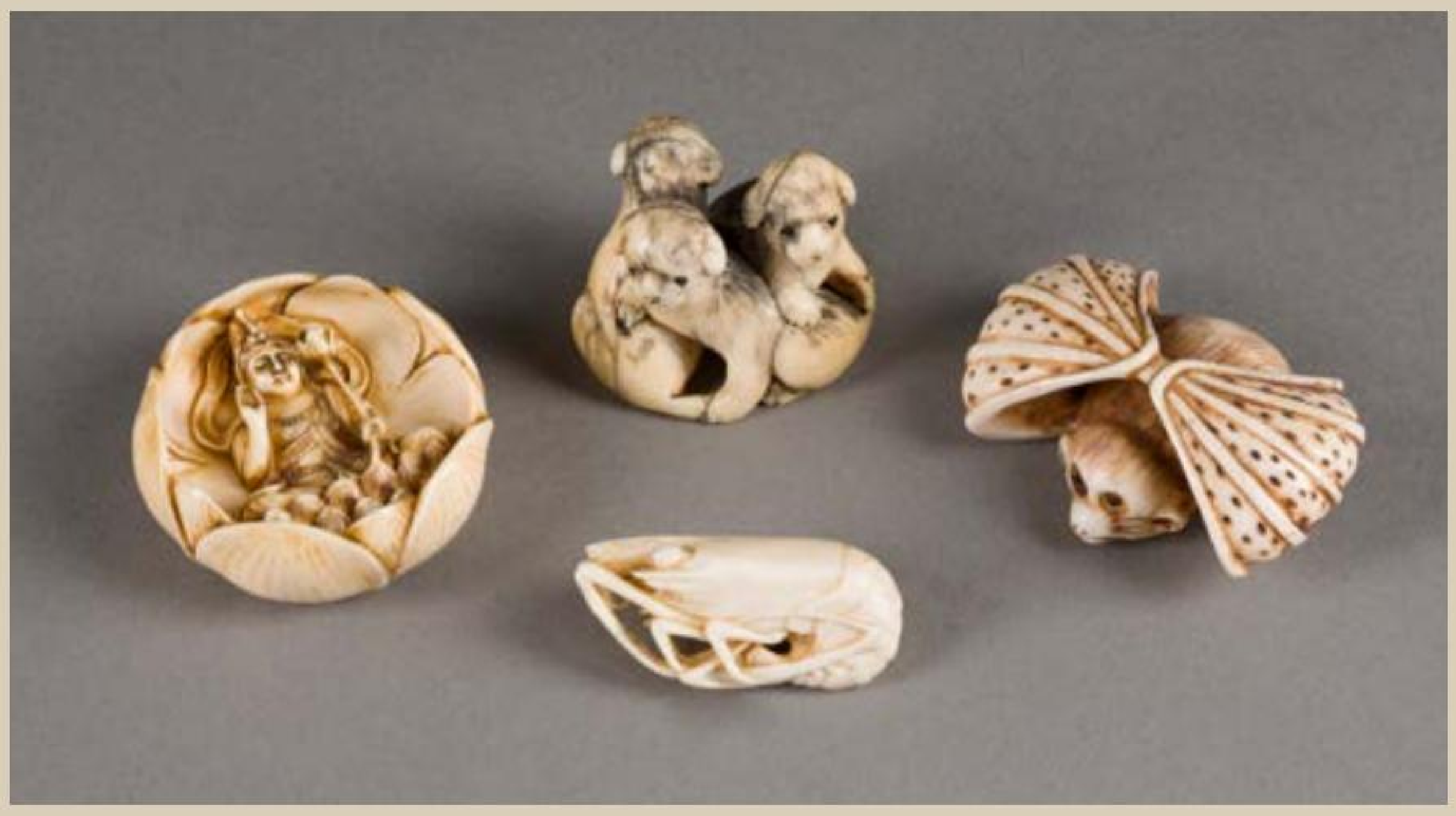
305 | A FINE TUSK CARVED NETSUKE OF THREE QUAILS ON MILLET
Japan, 19th century
Walrus tusk. H. 3.1 cm. The netsuke is carved as three quails perched on leafy millet, facing in different directions. The eyes are inlaid with brown glass. Signed in a rectangular reserve 'Okatomo'. With traces of age and use, slightly damaged and restored.
€ 360,-



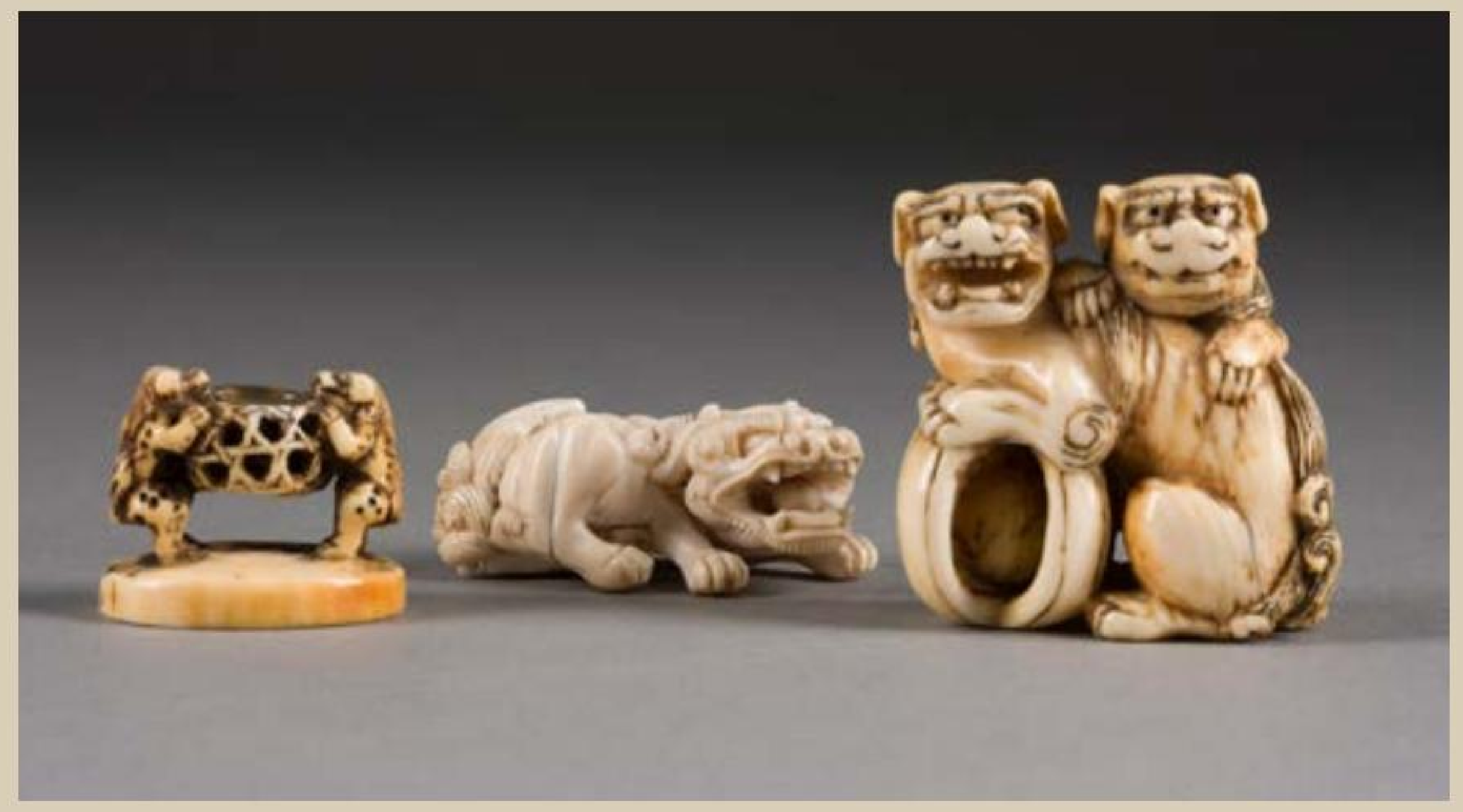
306 | A WOOD NETSUKE OF A RABBIT
Japan, 20th century
Wood. H. 3.4 cm. The netsuke is carved as a rabbit curled into a ball, with inlaid eyes and a signature. With traces of use.
€ 100,-



307 | TWO NETSUKE OF SHISHI
Japan
Wood/Walrus tusk. H. 2.7-3 cm. Including a lacquered wood netsuke of a seated shishi with inlaid eyes, one hand holding a small ball, with its mouth open and a movable ball inside, and a walrus tusk netsuke of a shishi curled into a ball, with its mouth open and a movable ball inside. With traces of use and age, partially abraded and slightly cracked.
€ 280,-



308 | TWO IVORY NETSUKE *
Japan, 19th century or later
Ivory. L. 4-4.4 cm. Including a netsuke of a group of three puppies and a manju-netsuke of Kannon. With traces of use, partially cracked and abraded.
Provenance: From an old private collection in North Rhine-Westphalia..
€ 120,-



309 | THREE IVORY NETSUKE OF SHISHI *
Japan, 19th century or later
Ivory. H. 1.8-4.4 cm. With traces of use, partially cracked and abraded.
Provenance: From an old private collection in North Rhine-Westphalia.
€ 150,-

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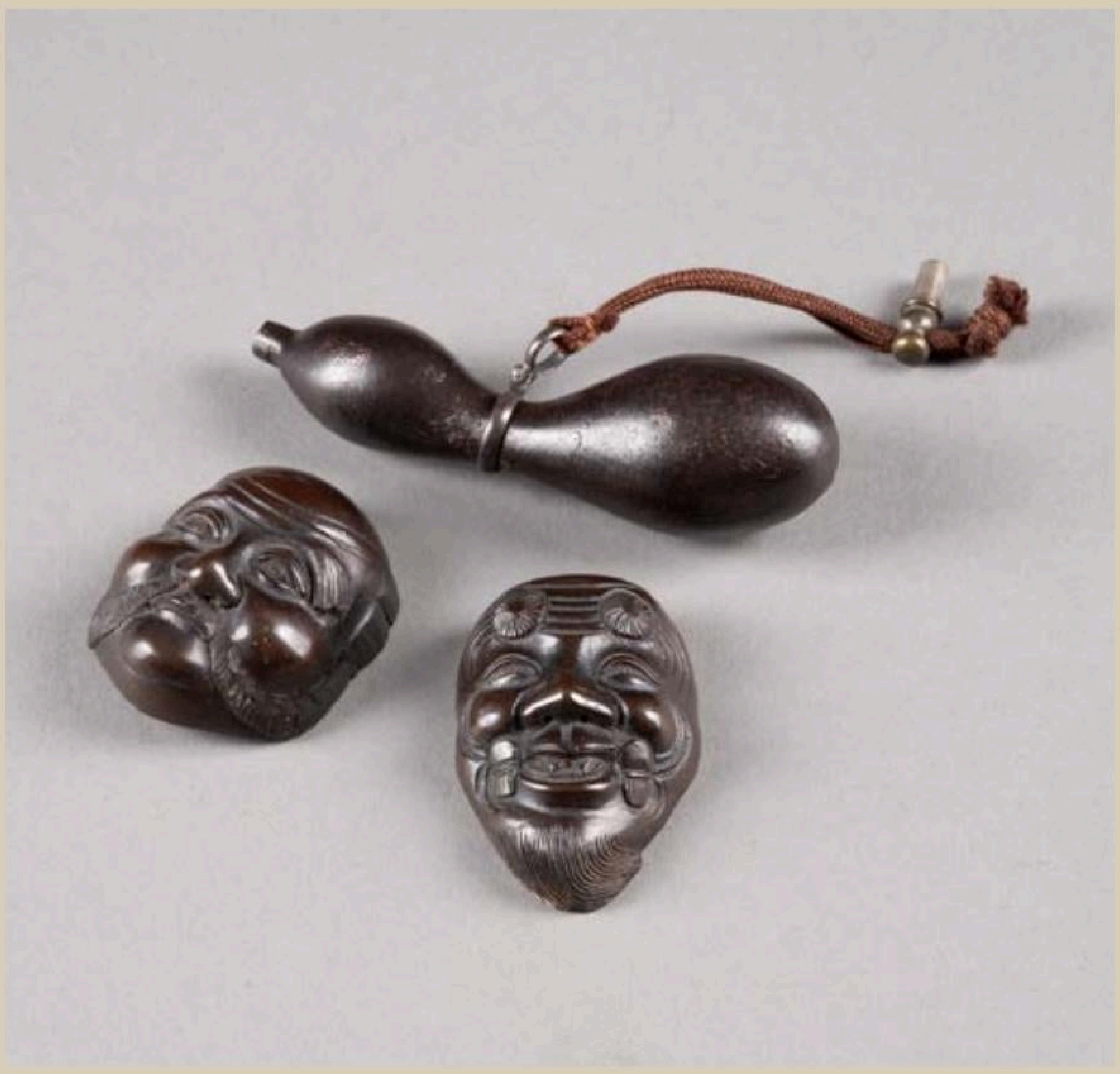
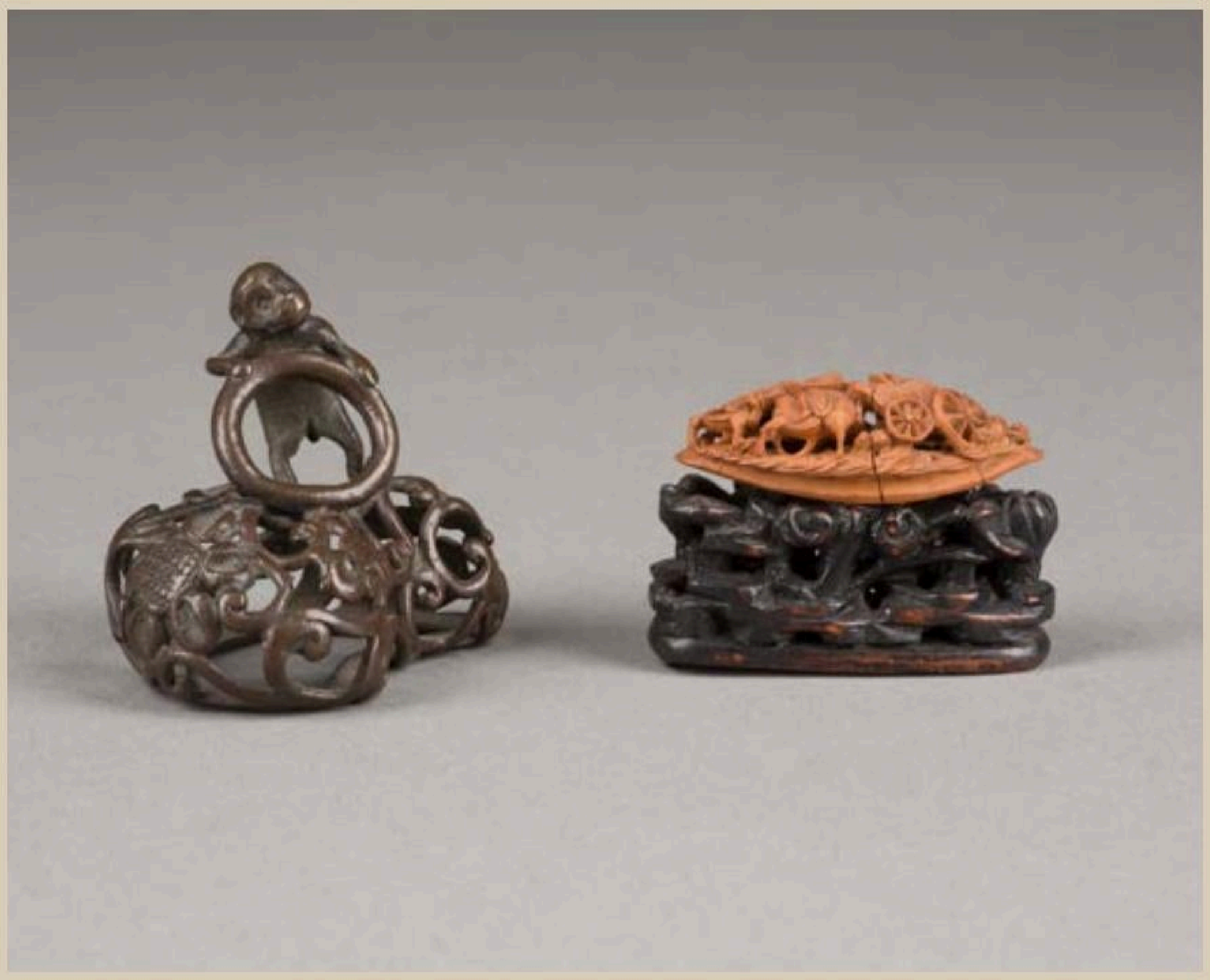


310 | A GROUP OF THREE NETSUKE

Japan, 19th/20th century

Bronze/metal. H. 3.8-8.5 cm. Including a metal bottle gourd-shaped netsuke, a bronze mask netsuke of Okina and a bronze mask netsuke of an old man. With traces of use, partially abraded.

€ 100,-

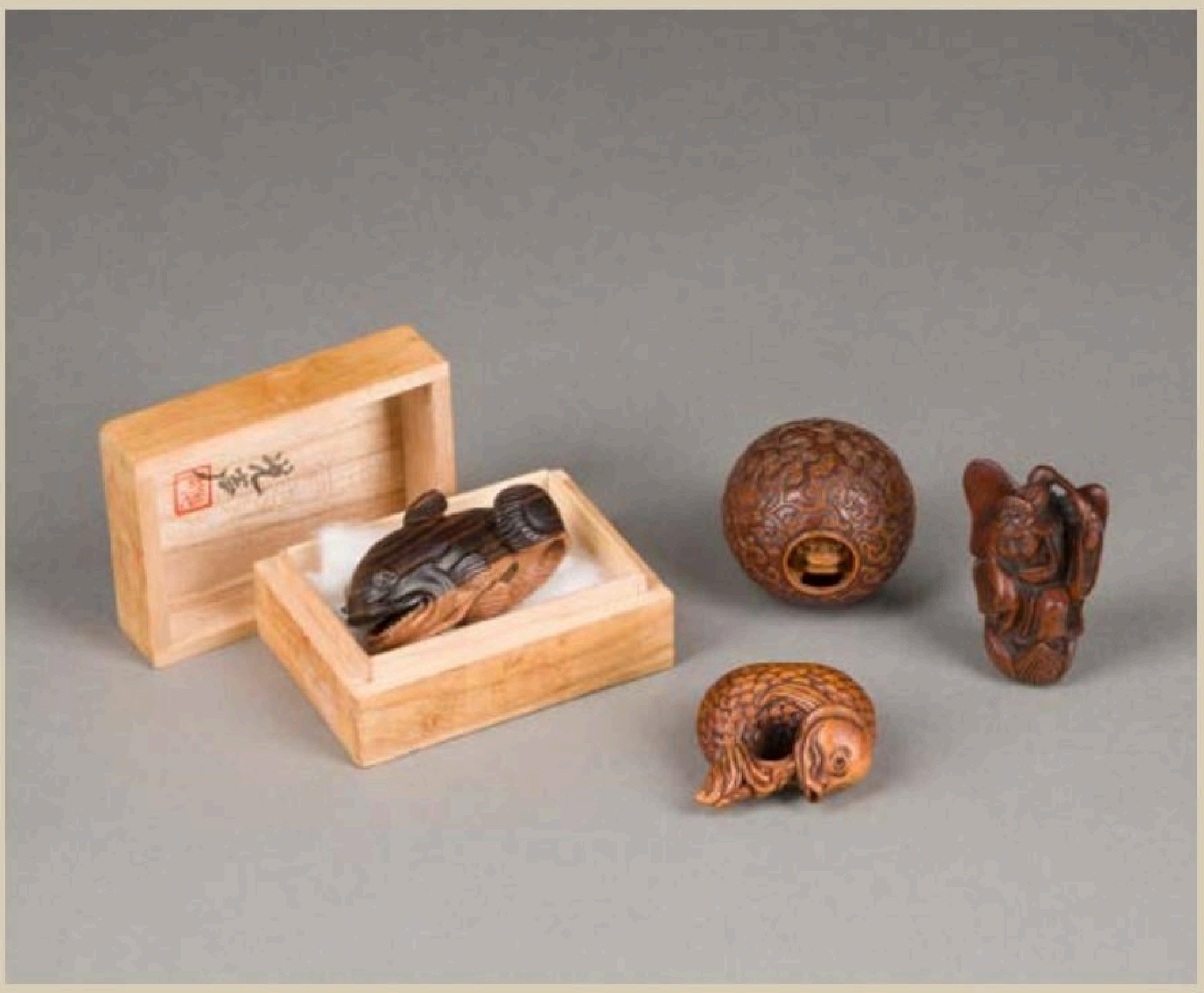


311 | A BRONZE NETSUKE AND A BOAT CARVED FROM AN OLIVE STONE

Japan/China, 19th/20th century

Bronze/olive-pit. H. 3-4.1 cm. With traces of age and use, partially abraded and damaged.

€ 120,-

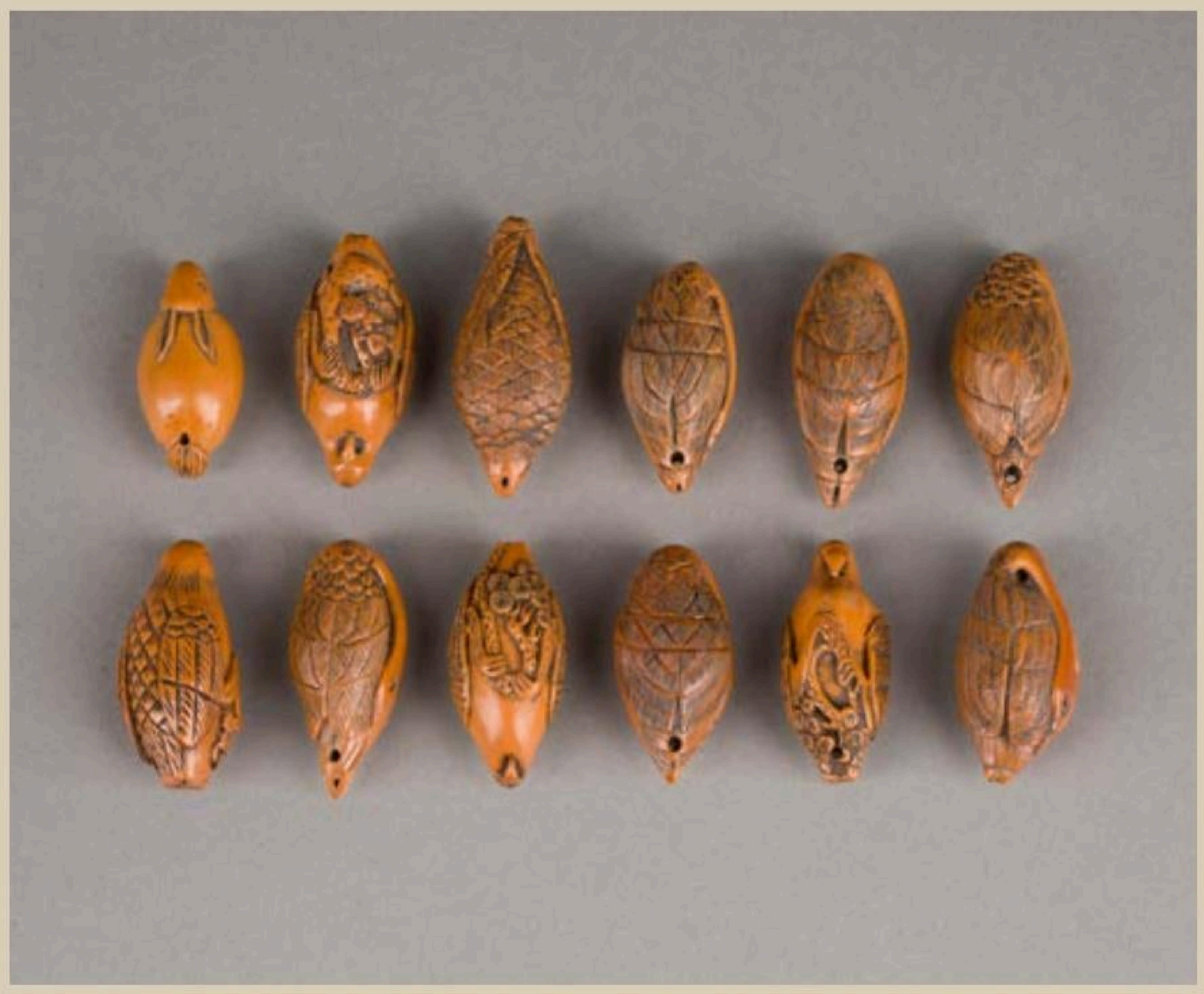


312 | A GROUP OF FOUR WOOD NETSUKE

Japan, early 20th century

Wood. H.3.1-4.8 cm. Including a netsuke of a fish, one of a mokugyo, one of a figure, as well as a finely carved netsuke of a ball containing a shishi inside. Two of them signed. With traces of use, partially abraded.

€ 150,-

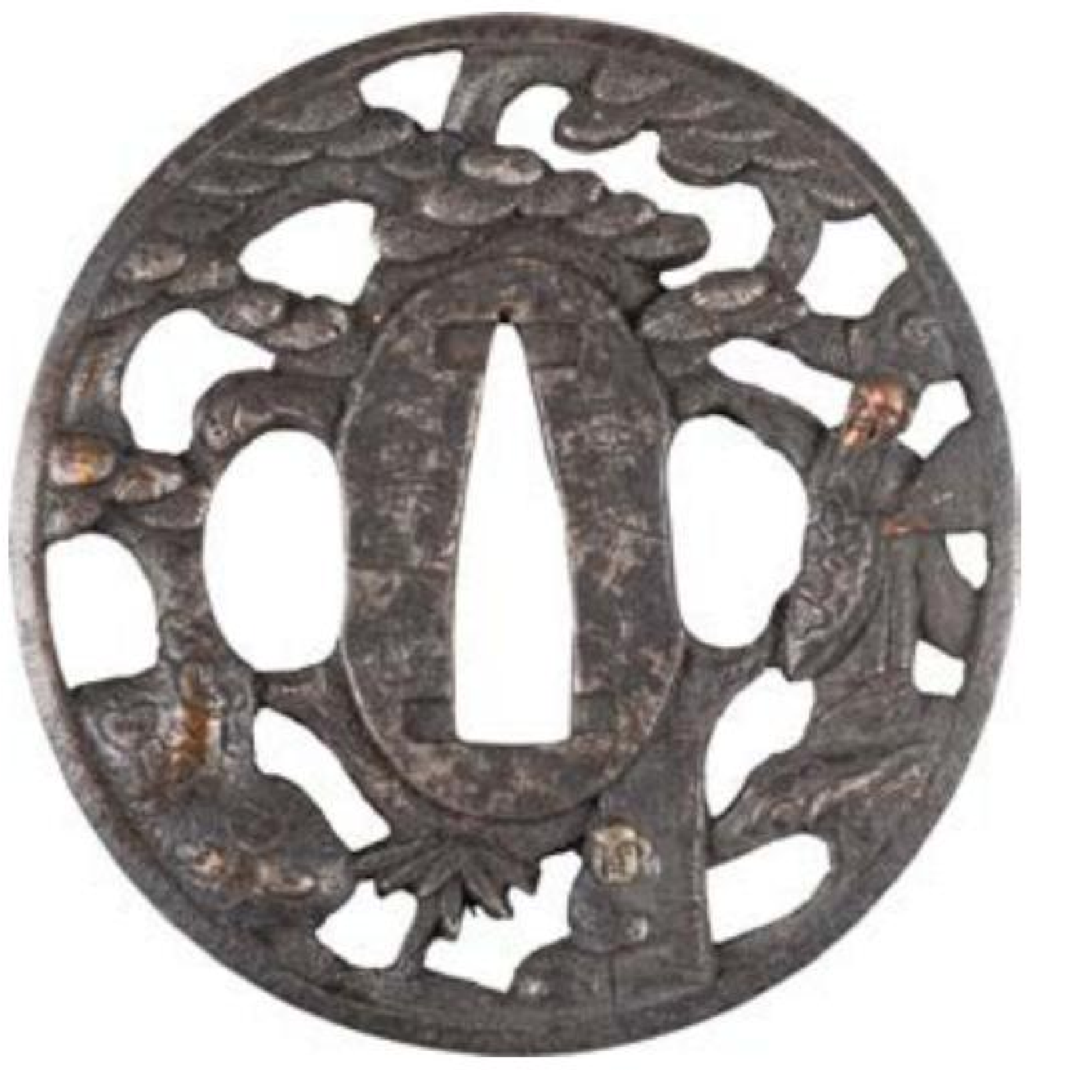


313 | A GROUP OF TWELVE OLIVE-STONE CARVINGS

Japan/China, 20th century

Olive-stone. L. 3.1-4.2 cm. With traces of use, partially abraded and cracked.

€ 120,-



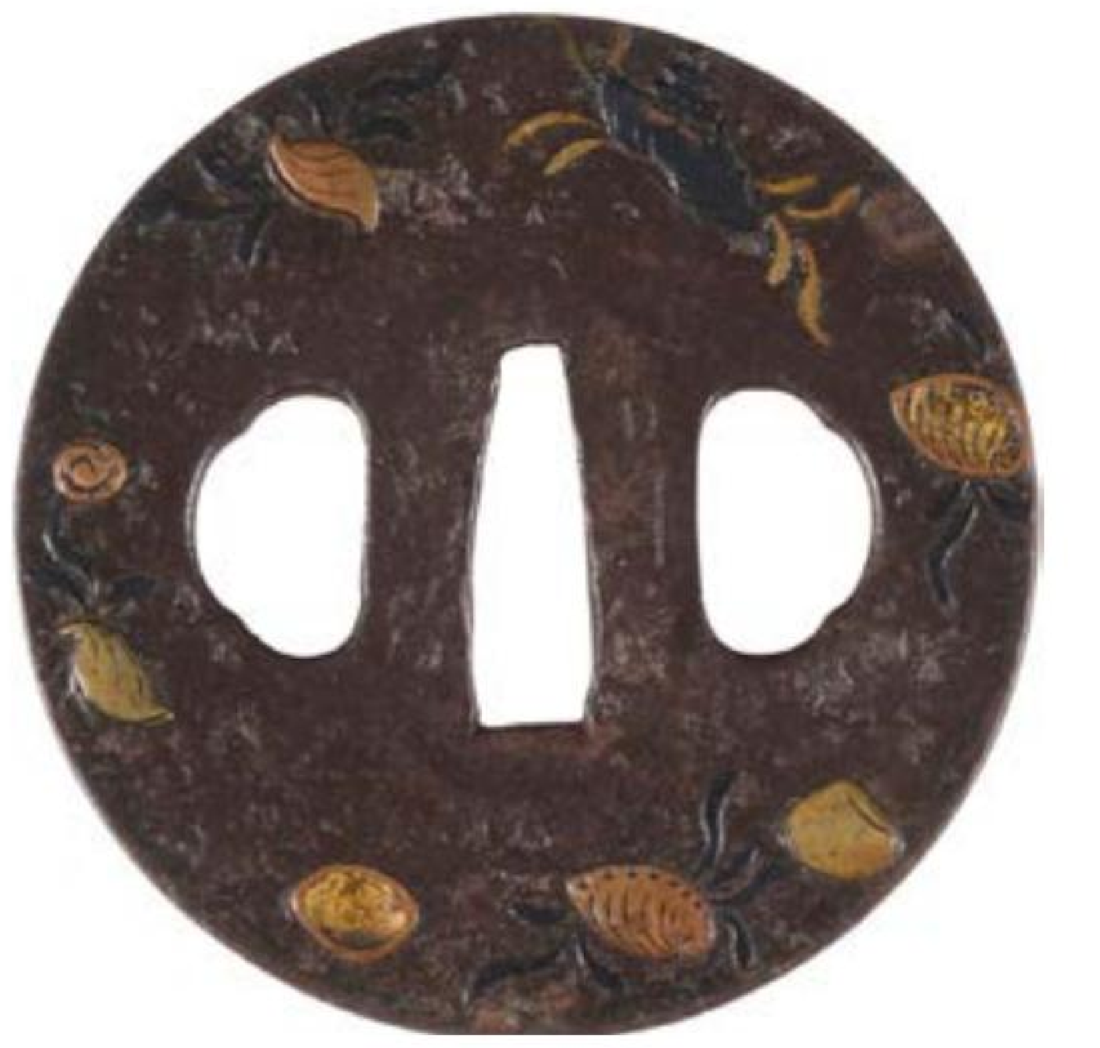
314 | AN IRON TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 7.5 cm. The tsuba is of marugata shape, finely worked in sukashi, and signed „Goshu Hikone Ju, Mogarashi Nyudo Soten Sei". With traces of age.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 150,-



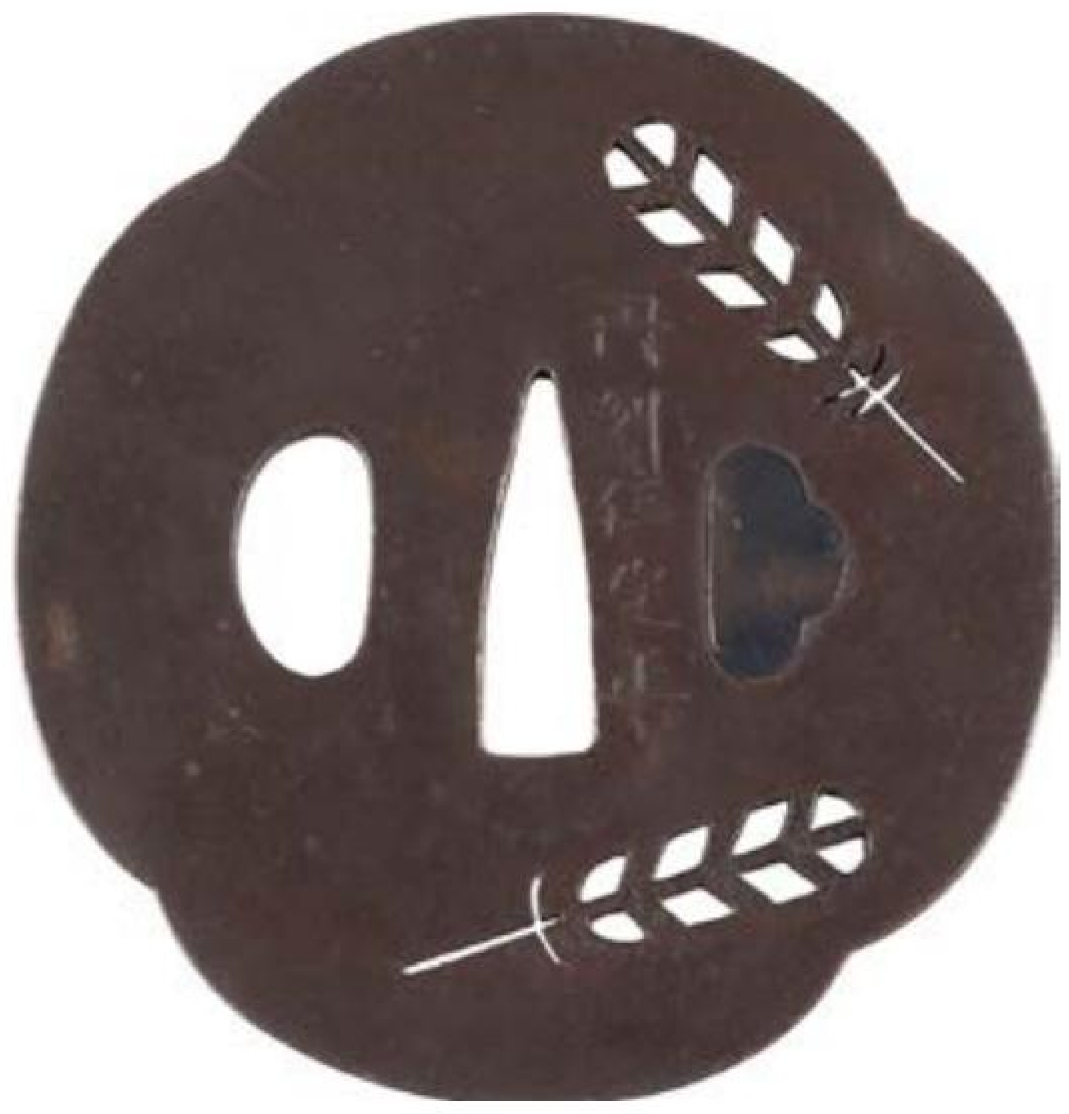
315 | A SHOAMI SCHOOL TSUBA (SWORD GUARDS)

Japan, 19th century

Iron. H. 7.5 cm. The tsuba is of marugata shape, decorated with inlaid shells, and signed. With traces of age.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 120,-



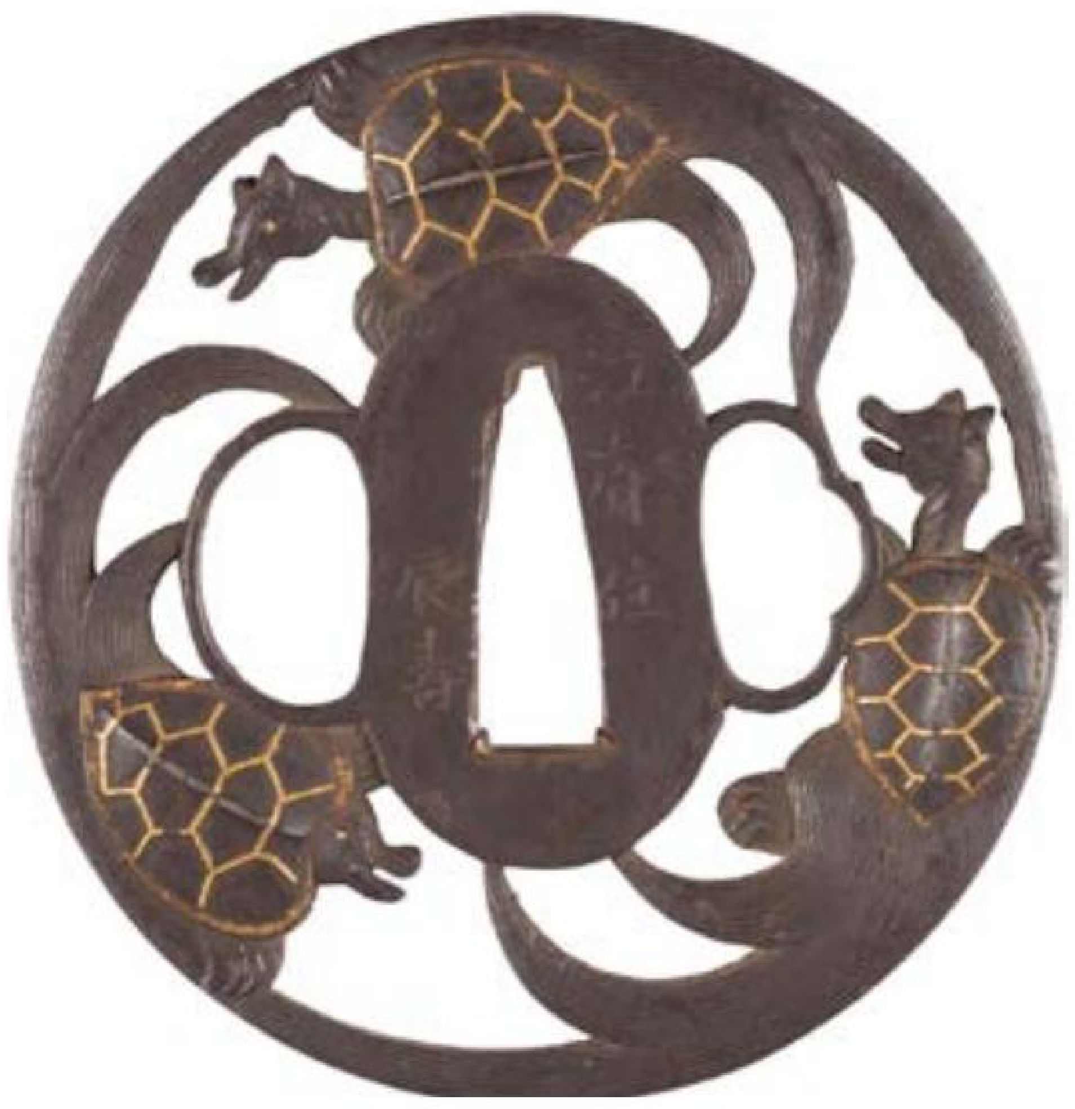
316 | AN IRON TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 7.7 cm. The tsuba is of mokkogata shape, signed „Tanshu-ju Sadamasa". With traces of age.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 180,-



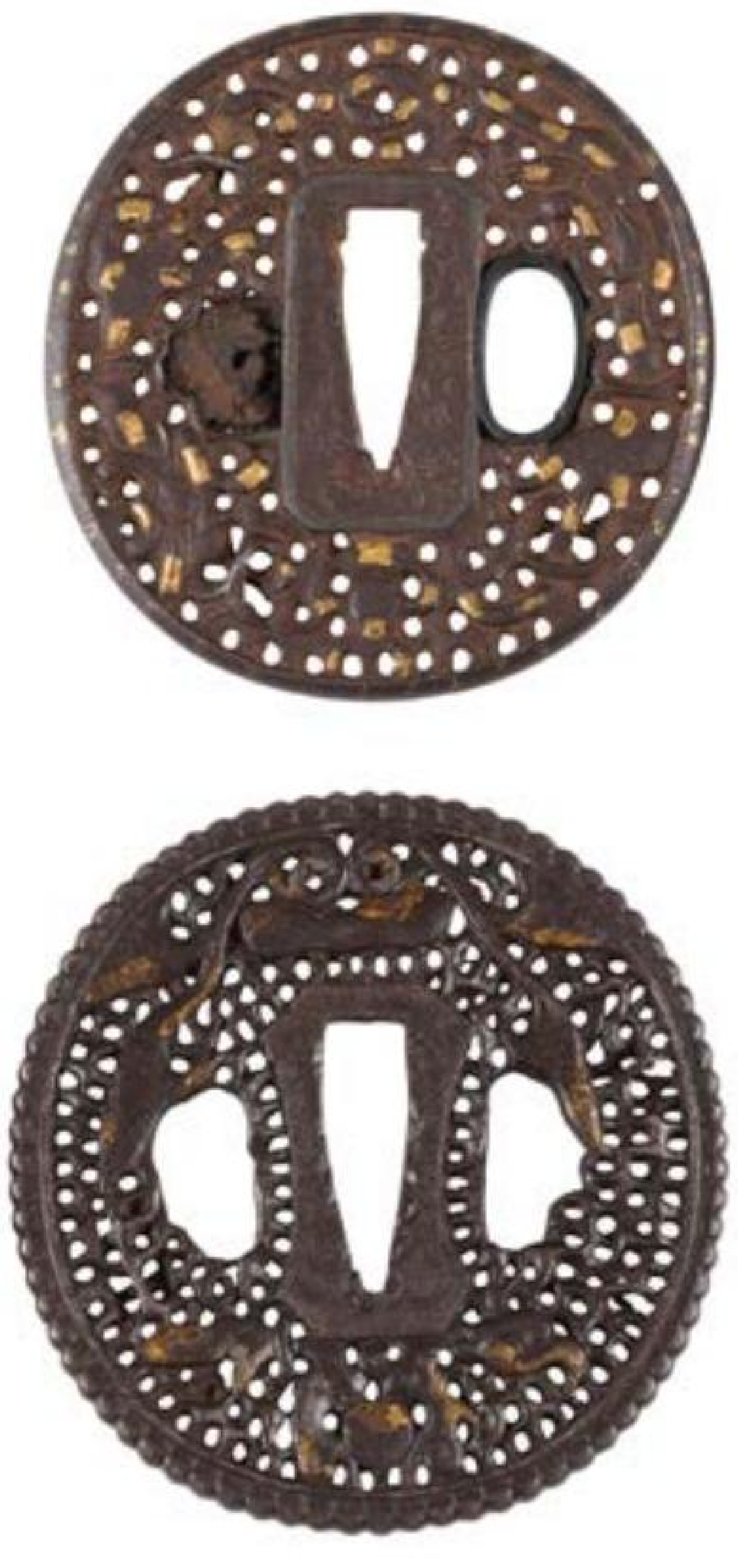
317 | AN IRON TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 7.2 cm. The tsuba is of marugata shape, finely worked in sukashi, and signed „Kofu-ju Tatsutoshi". With traces of age.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 180,-



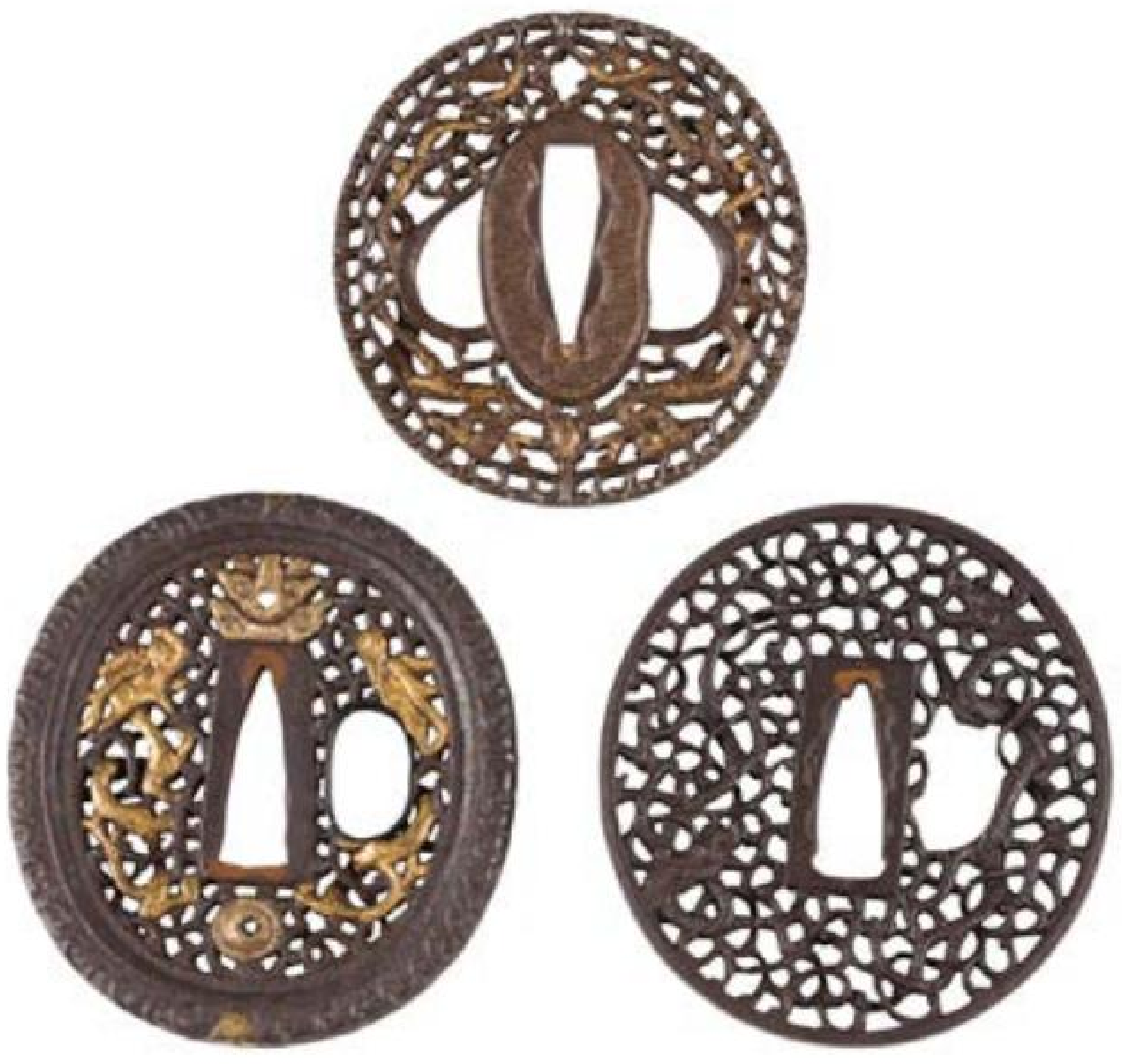
318 | TWO IRON NANBAN TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 6.8-7.4 cm. Including two tsuba of marugata form. With traces of age; one piece partially damaged.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 220,-



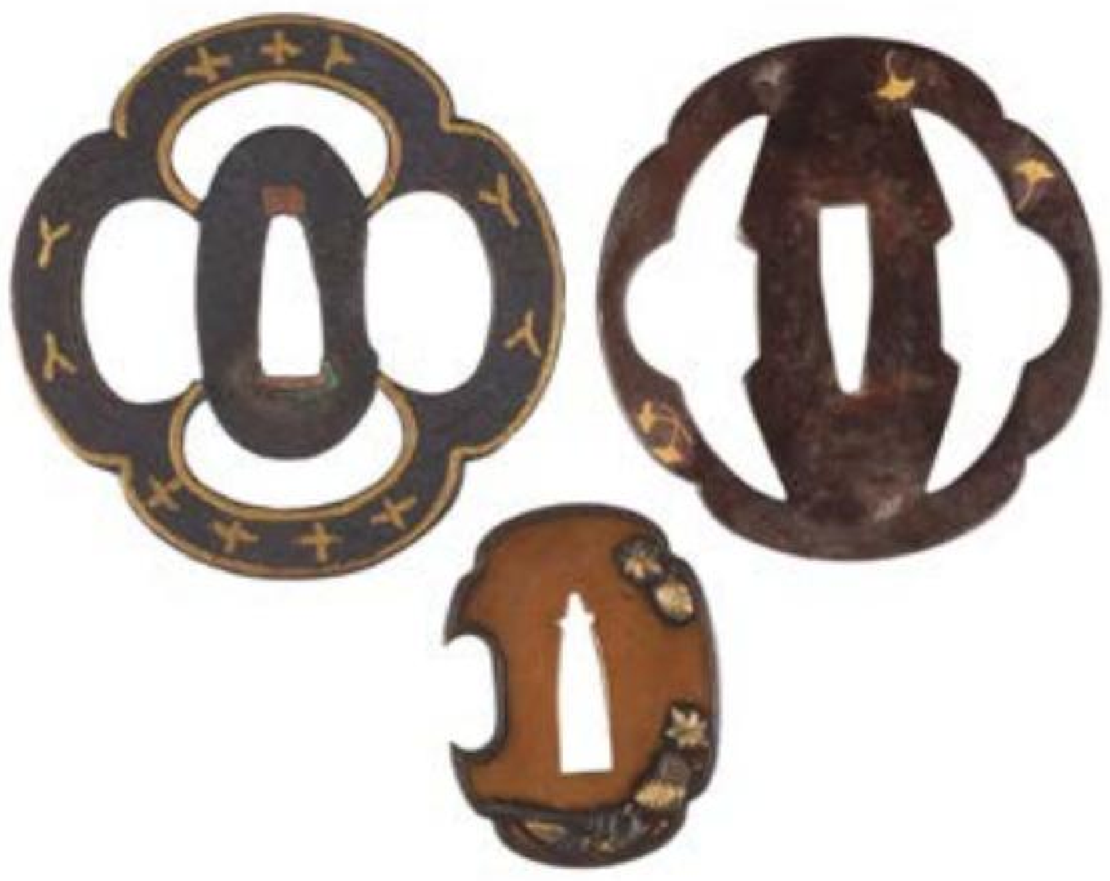
319 | THREE IRON NANBAN TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 6.6-7.5 cm. Including three tsuba of marugata form, decorated with dragons. With traces of age; one piece slightly damaged.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 360,-

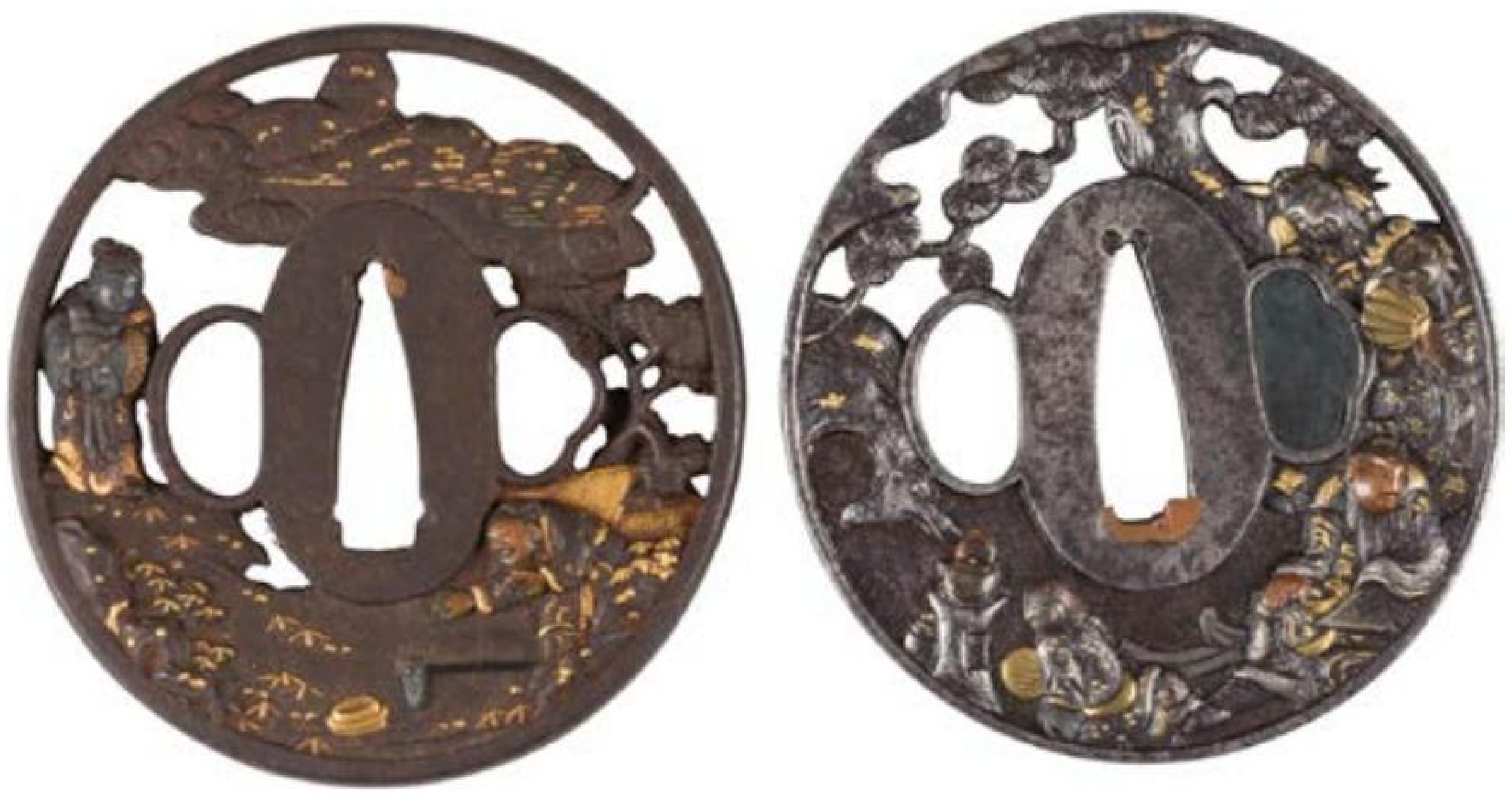


320 | TWO IRON TSUBA AND A BRONZE TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 5.1-8 cm. Including two iron sukashi-tsuba of mokkogata form, and a bronze tsuba of hamidashi form. With traces of age, partially abraded.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 180,-

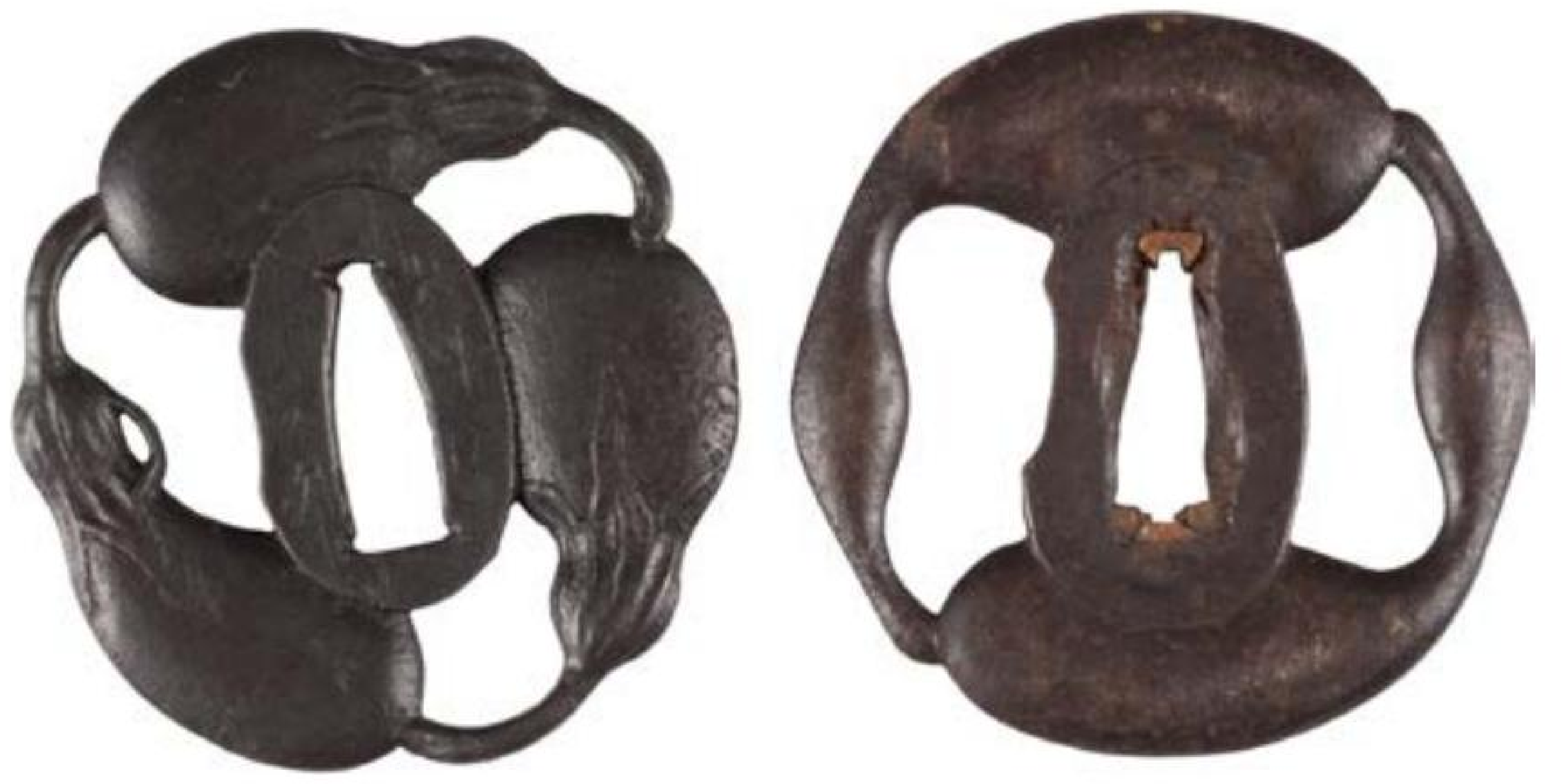


321 | TWO INLAID TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 7-7.2 cm. Including two sukashi-tsuba of marugata form, depicting figures, inlaid with shakudo, silver, and gold takazogan. With traces of age.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 280,-

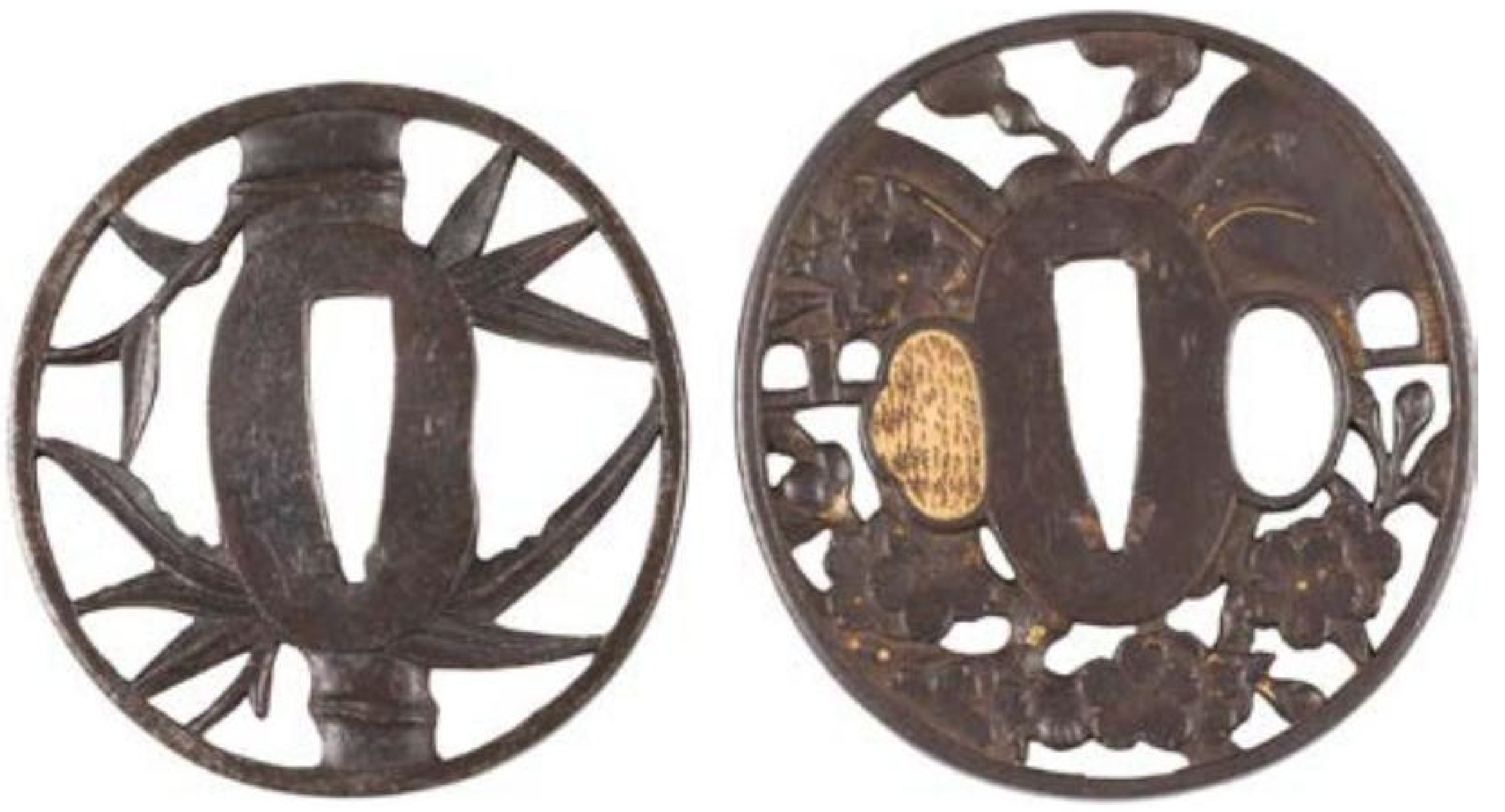


322 | TWO IRON TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. ca. 7 cm. Both of marugata shape and finely worked in sukashi; one decorated with aubergines and signed „Choshu-ju Hisatsugu“, the other with double gourds. With traces of age, partially abraded and damaged.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 150,-

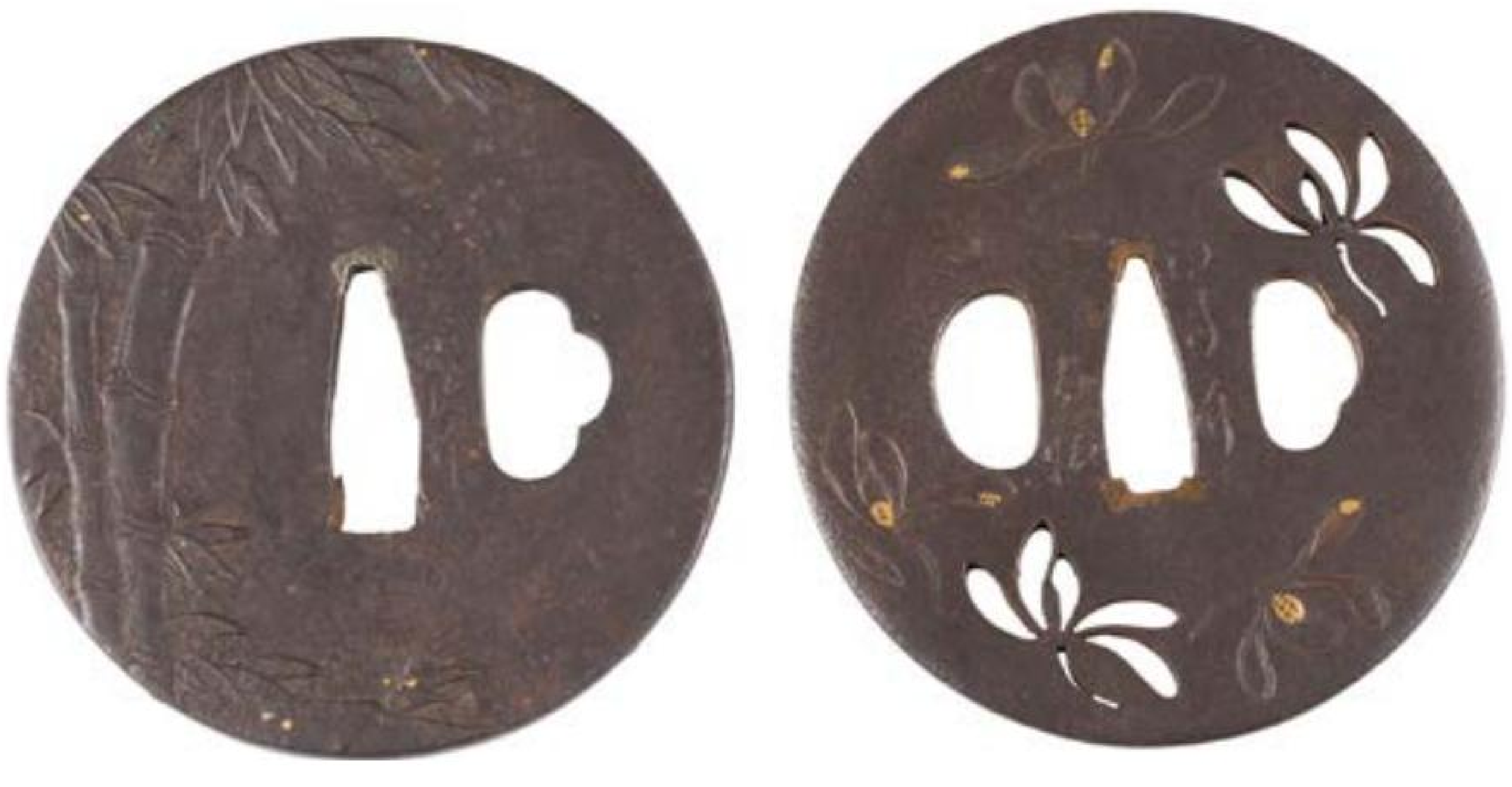


323 | TWO BUSHU SCHOOL TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 6.5-7.2 cm. Both tsuba are of marugata form and finely executed in sukashi openwork. One is decorated with bamboo and signed „Bushu-ju Masakata“; the other, an inlaid tsuba decorated with flowers, is signed „Bushu-ju Masatomi“. With traces of age.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 330,-

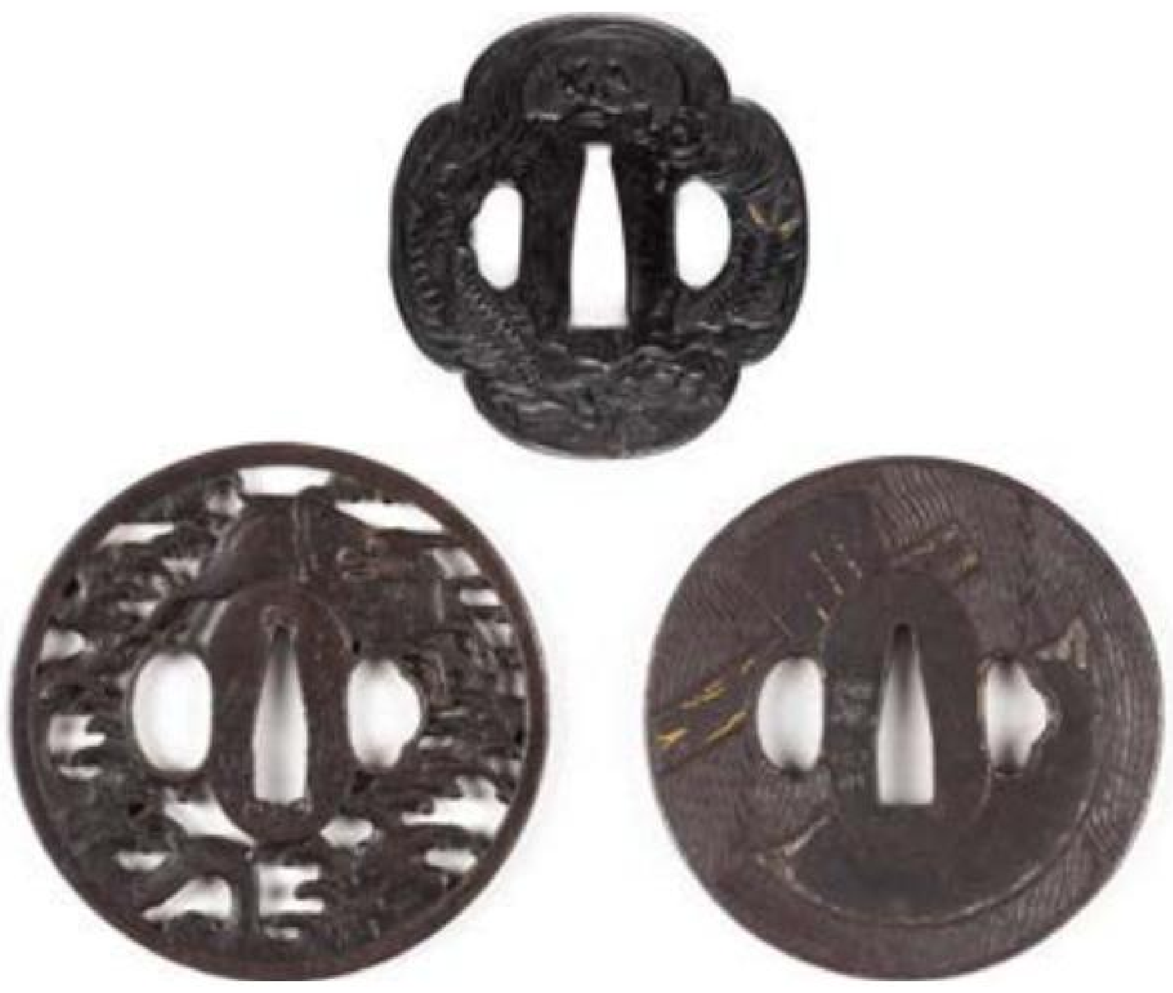


324 | TWO IRON TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 7.4-7.5 cm. Including a tsuba decorated with flowers and signed „Kogetsu Sai/Saku, Sadatsune“, and a tsuba decorated with bamboo on one side and flowers on the other, signed „Nara Saku“. signed. With traces of age, partially abraded. Both are of marugata shape.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 240,-

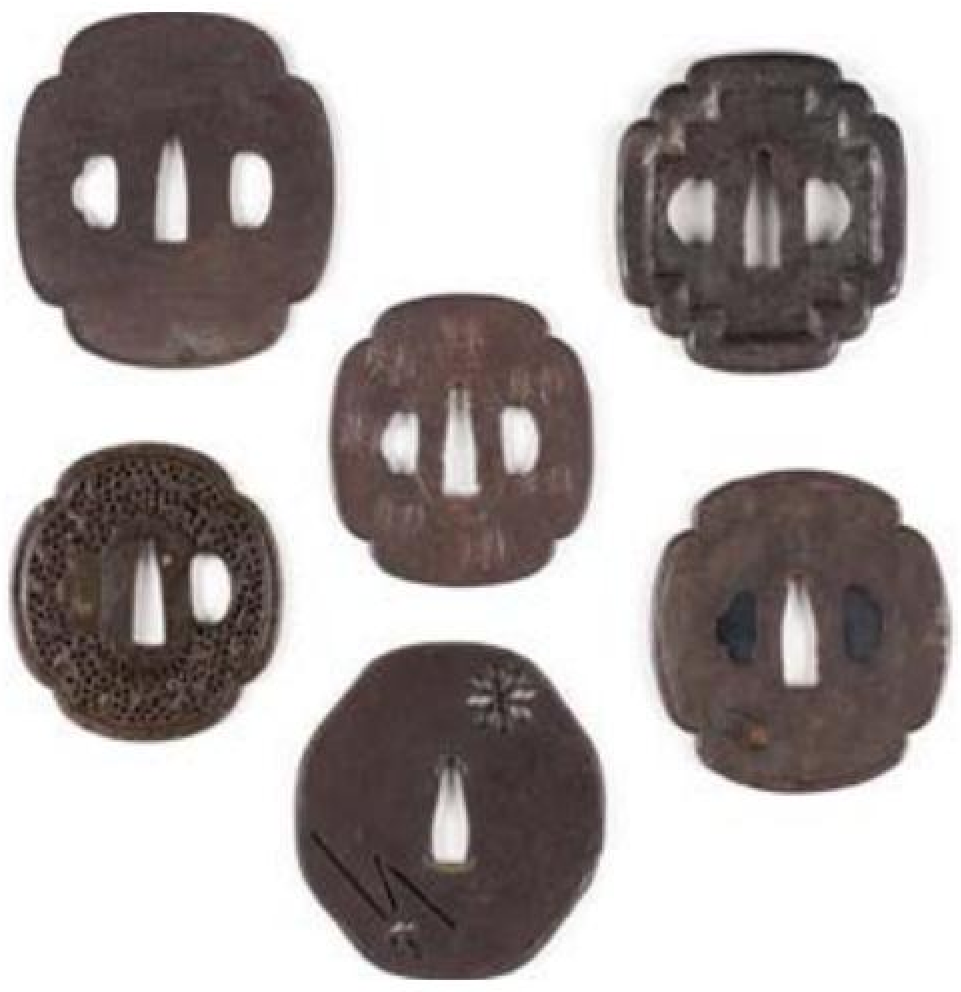


325 | THREE IRON TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 6.8-8.3 cm. Including one tsuba of mokkogata shape decorated with a dragon, and two tsuba of marugata shape. All are signed. With traces of age, partially abraded.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 220,-



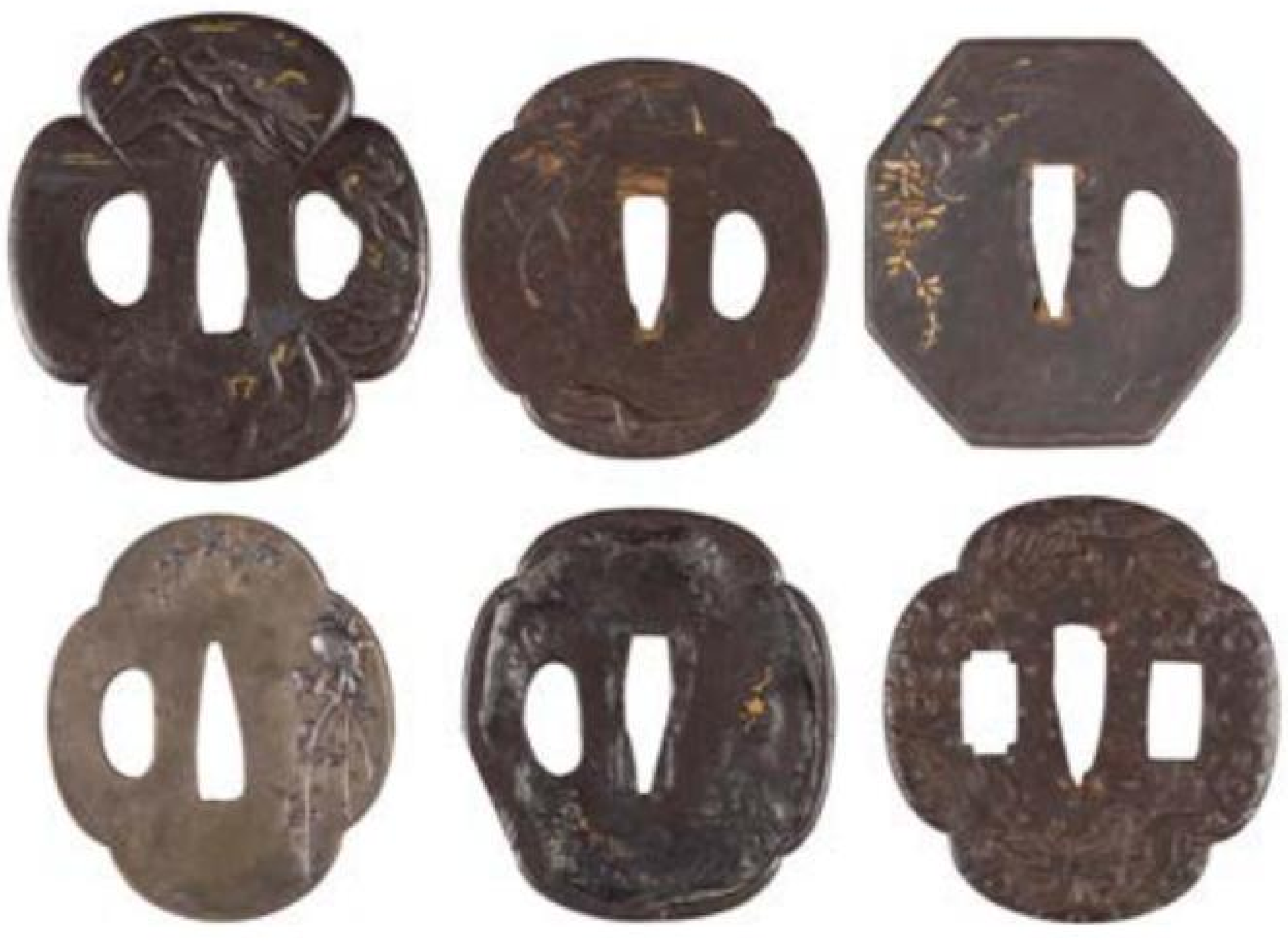
326 | SIX IRON MOKKOGATA-FORM TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 7.2-8.8 cm. With traces of age.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 300,-



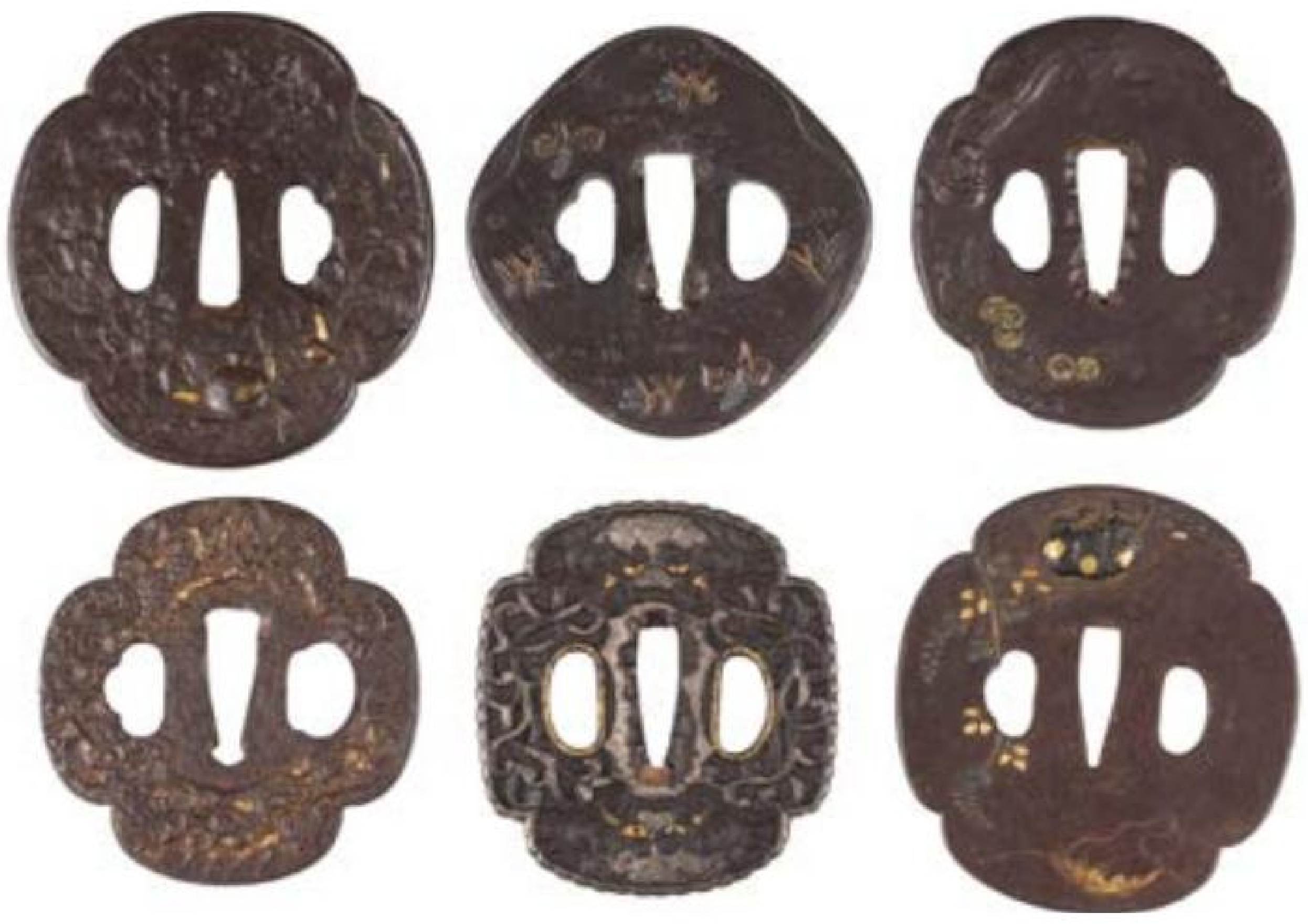
327 | SIX IRON TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 6.5-7.8 cm. Including an inlaid tsuba of octagonal form, and five tsuba of mokkogata form, two of which are inlaid. With traces of age, slightly damaged.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 260,-



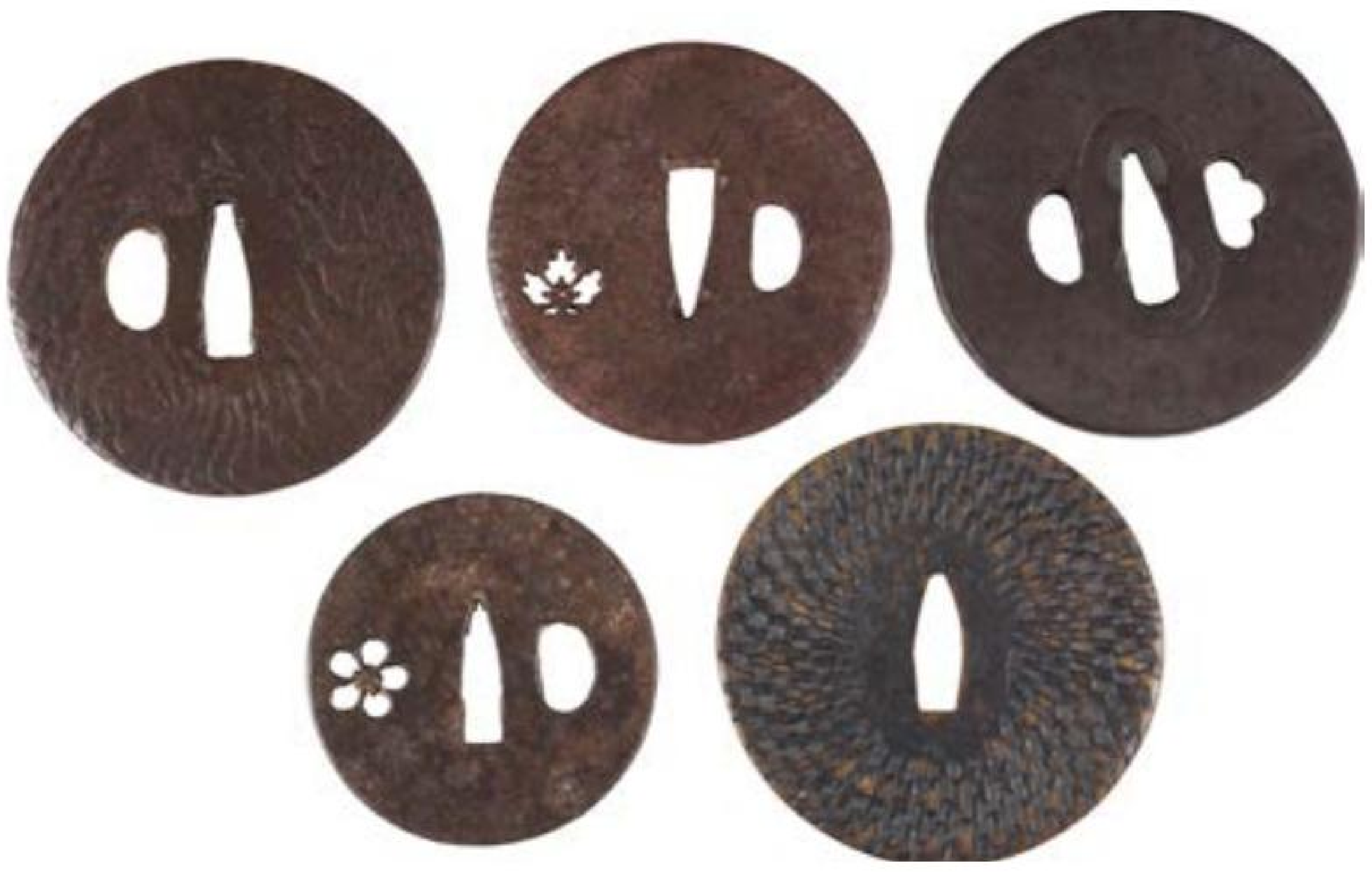
328 | SIX IRON MOKKOGATA-FORM TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 7.3-8.8 cm. Two tsuba are decorated with dragons, one of which is signed; one tsuba is decorated with Daruma; and three tsuba are decorated with plants, fruits, and animals. With traces of age, slightly damaged.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 420,-



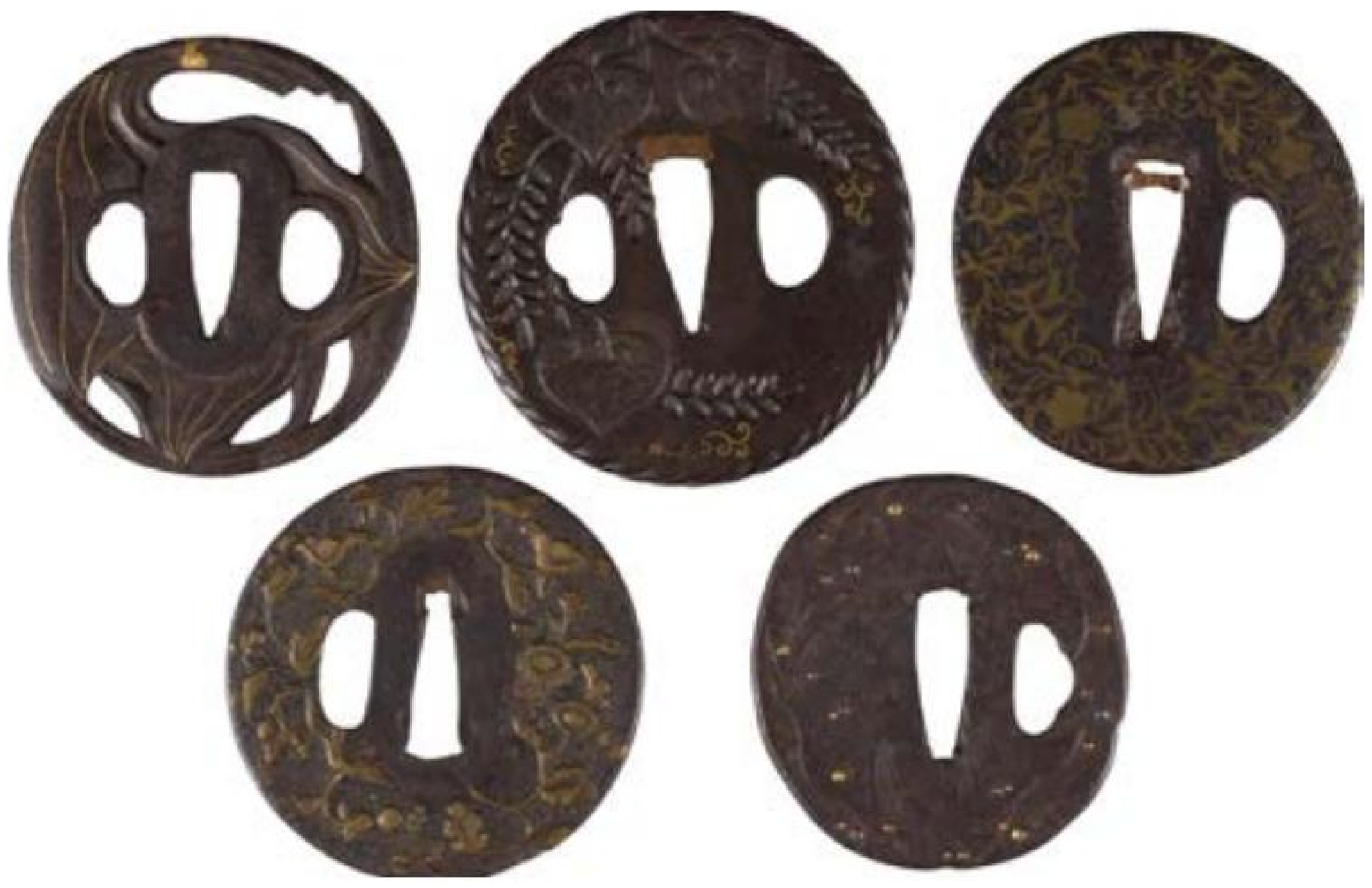
329 | A GROUP OF FIVE MARUGATA-FORM TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Bronze/Iron. H. 6.3-8 cm. Including a bronze tsuba with a woven pattern, an iron tsuba with a tree-grain pattern, an iron tsuba with a gold-inlay pattern on the edge, and two small iron tsuba with openwork floral patterns. With traces of age, partially abraded.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 280,-



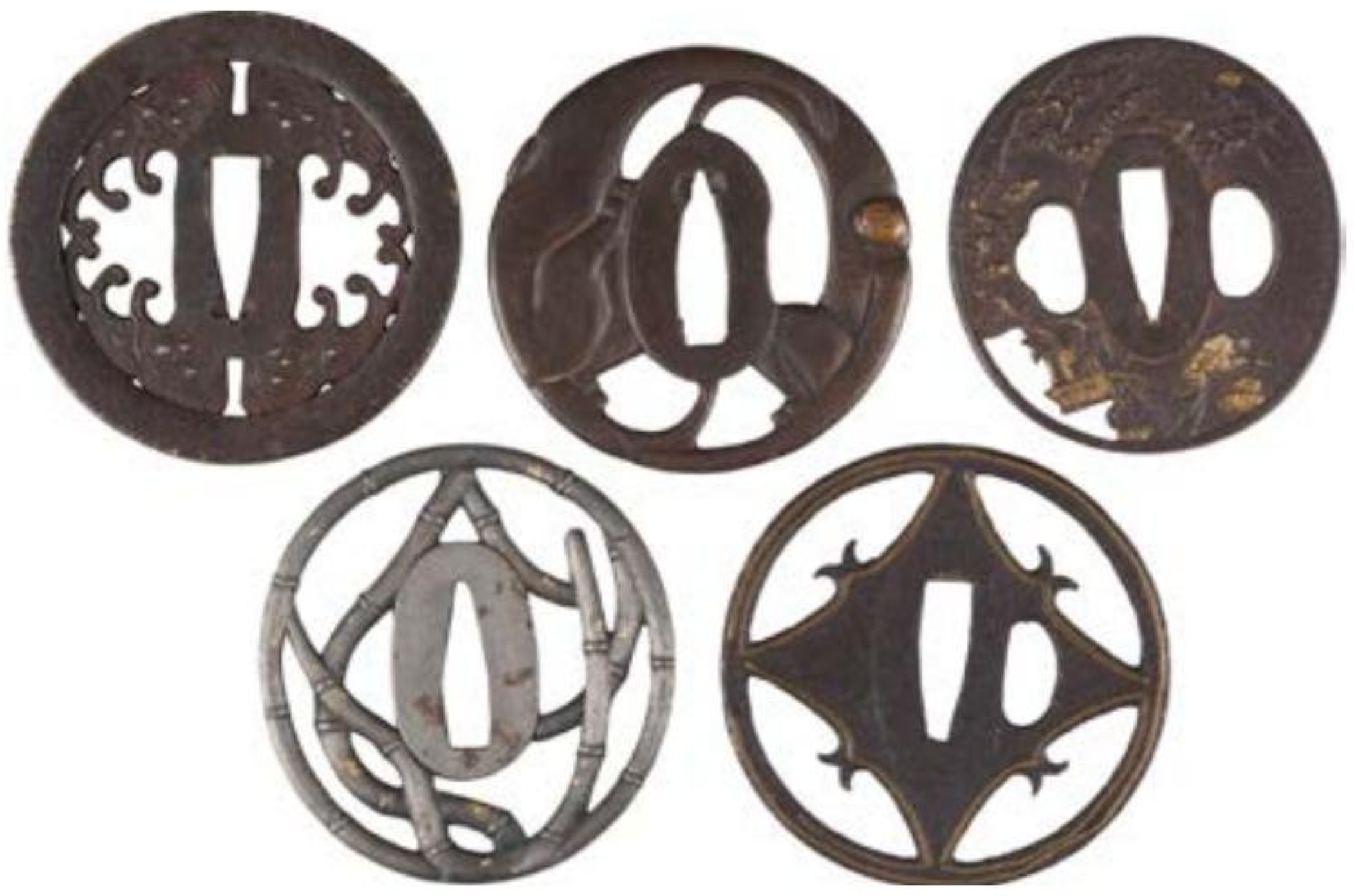
330 | FIVE INLAID TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 6.2-7.6 cm. Including five tsuba of marugata shape, and with depiction of plants. With traces of age, slightly damaged.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 450,-



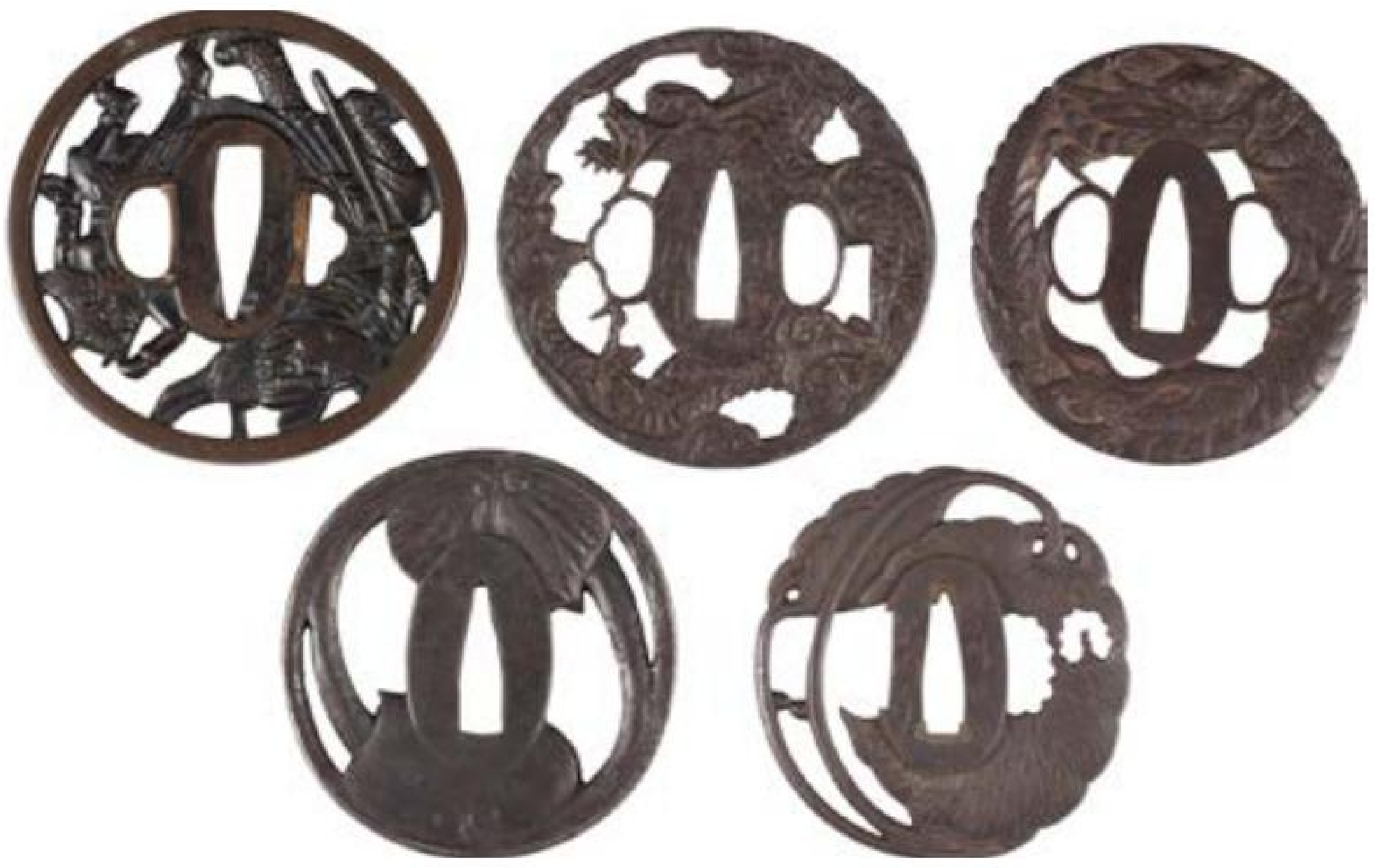
331 | FIVE IRON SUKASHI TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 7-7.7 cm. Including five tsuba in marugata form. With traces of age.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 300,-

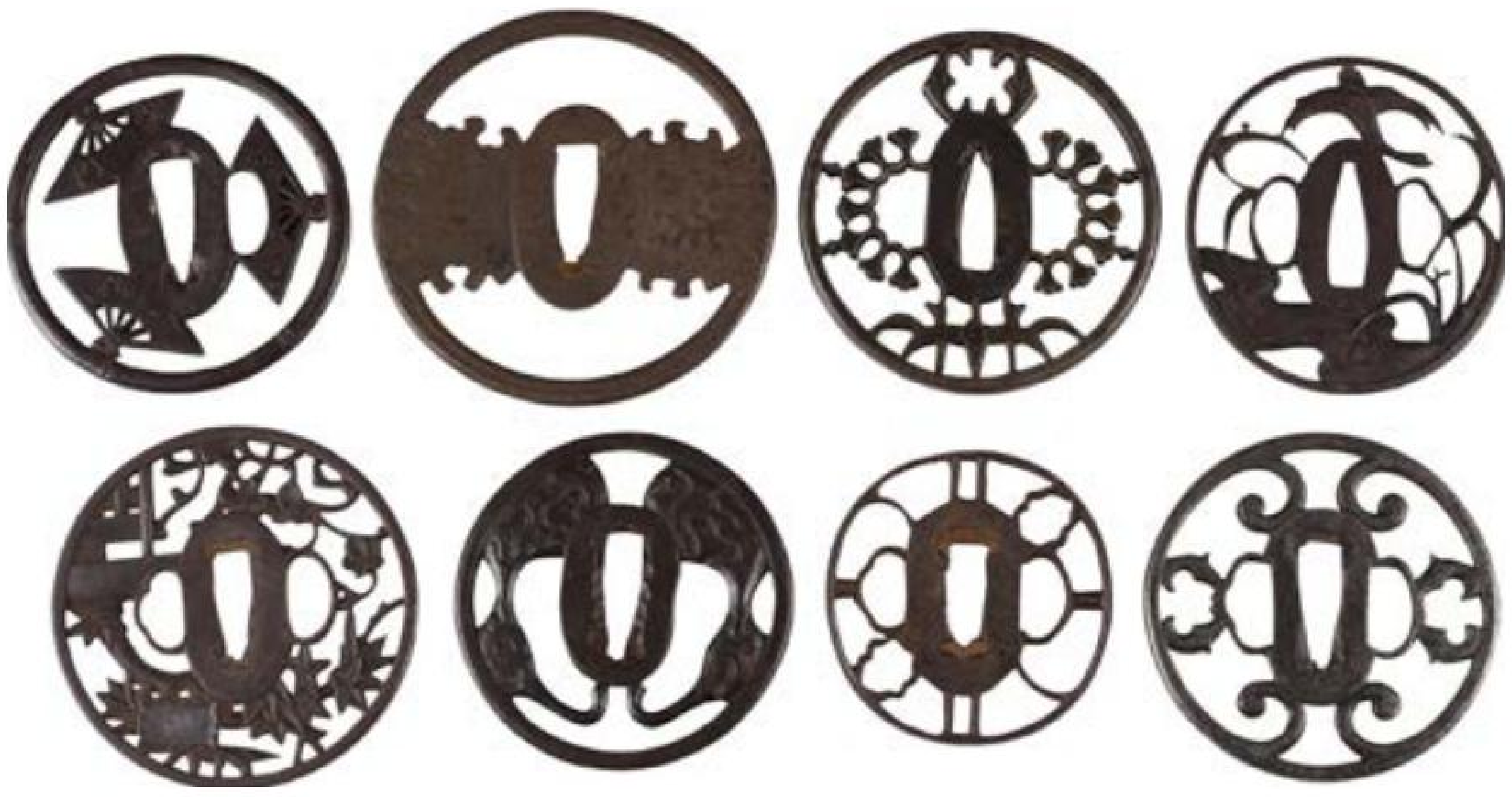


332 | FIVE ECHIZEN KINAI SCHOOL TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron/bronze. H. 7.2-8.3 cm. The five tsuba are of marugata shape: two decorated with leaves and signed „Echizen-Ju Kinai Saku“; two decorated with dragons and signed „Echizen-Ju Kinai Saku“; and one decorated with Shoki and Oni, signed „Kinai Saku“. With traces of age, partially abraded.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 600,-

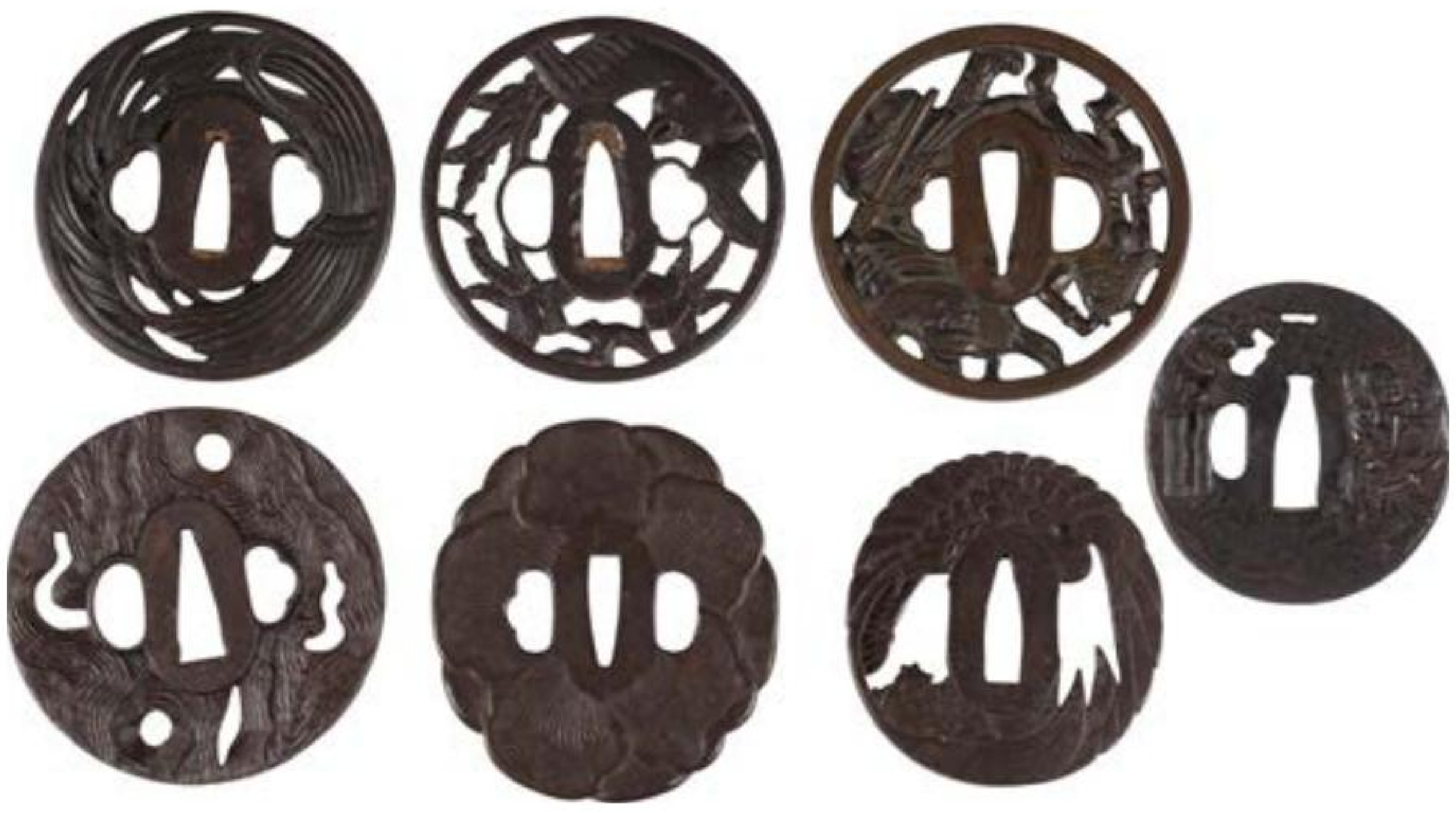


333 | EIGHT IRON SUKASHI TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 6.5-8.9 cm. Including eight tsuba in marugata form. With traces of age; two pieces partially damaged.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 360,-

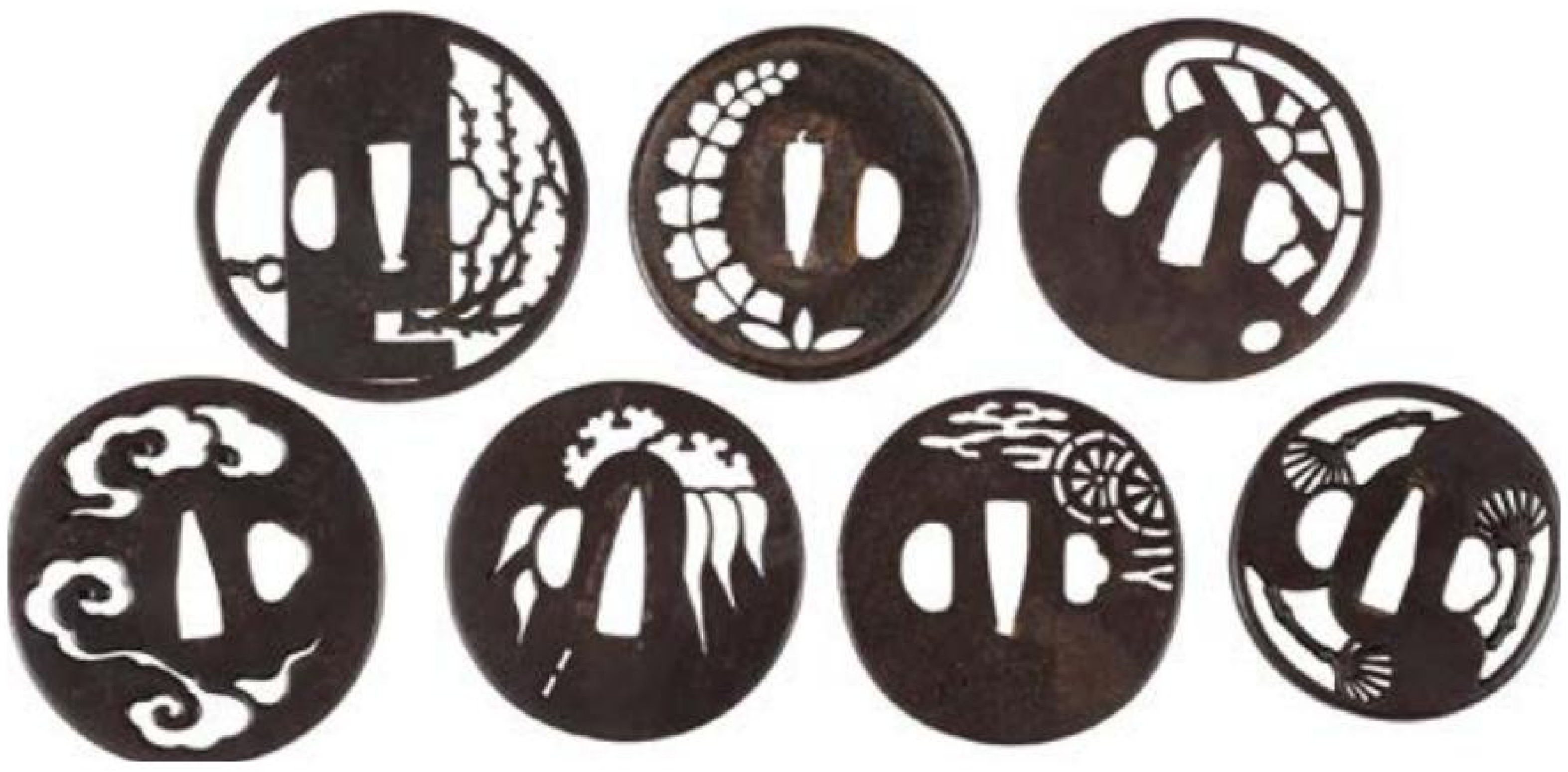


334 | SEVEN IRON SUKASHI TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 6.8-8.4 cm. Including seven tsuba in marugata form. With traces of age.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 360,-

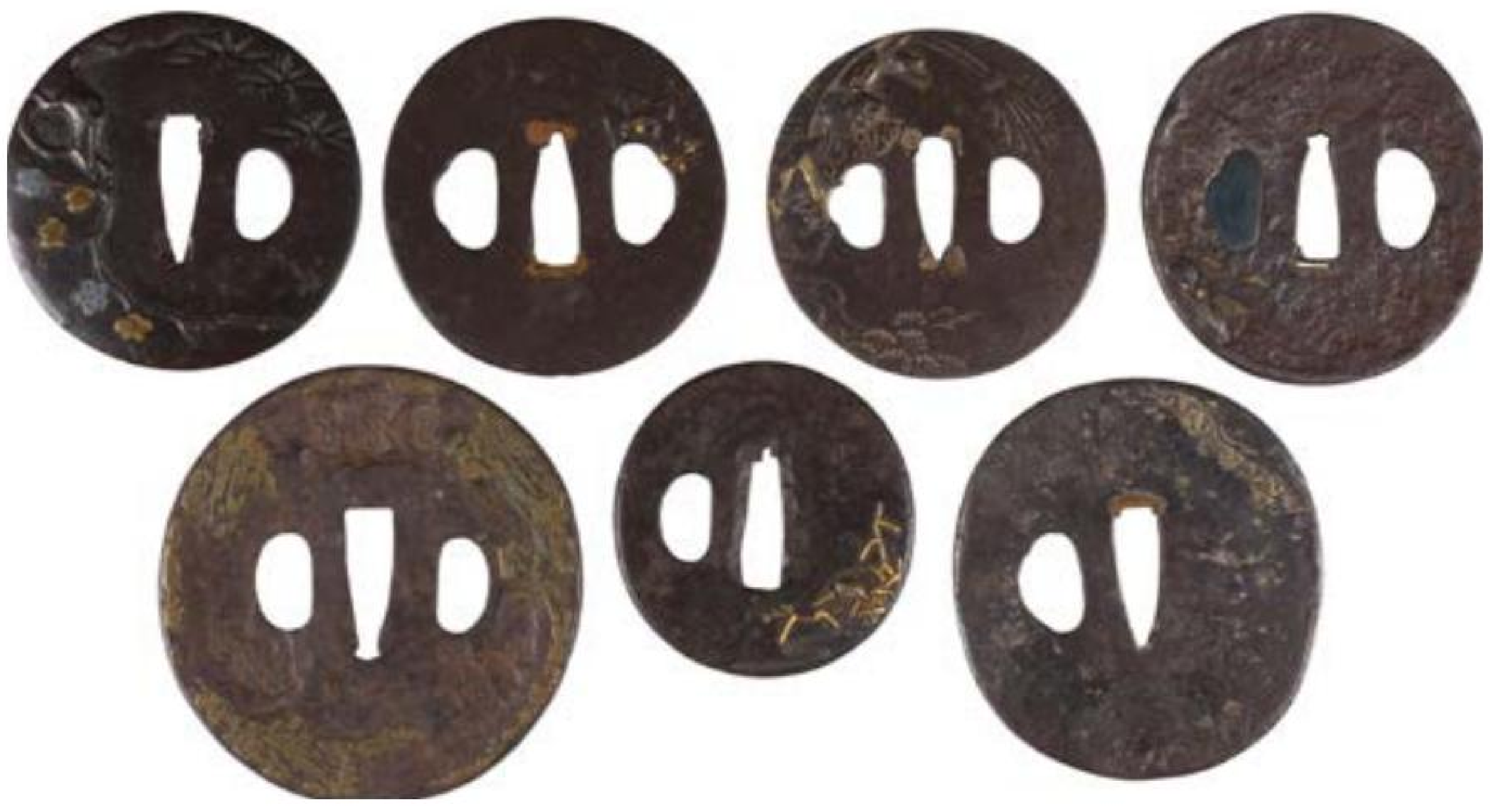


335 | SEVEN IRON SUKASHI TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 6.9-8 cm. Including seven tsuba in marugata form. With traces of age.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 300,-

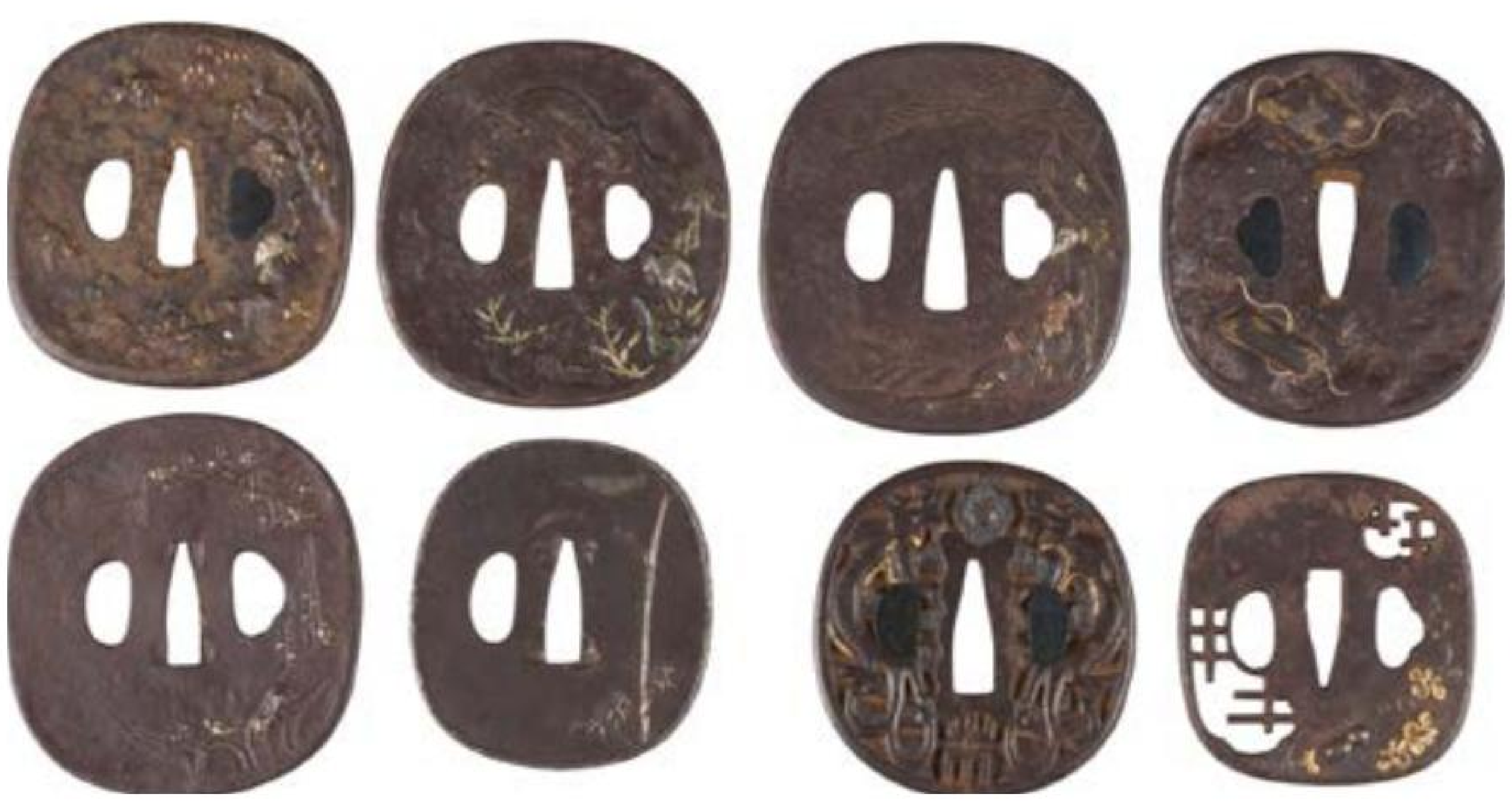


336 | SEVEN INLAID TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 6.2-8.6 cm. Including seven tsuba of marugata form, five depicting plants and two depicting figures. With traces of age, slightly damaged.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 550,-

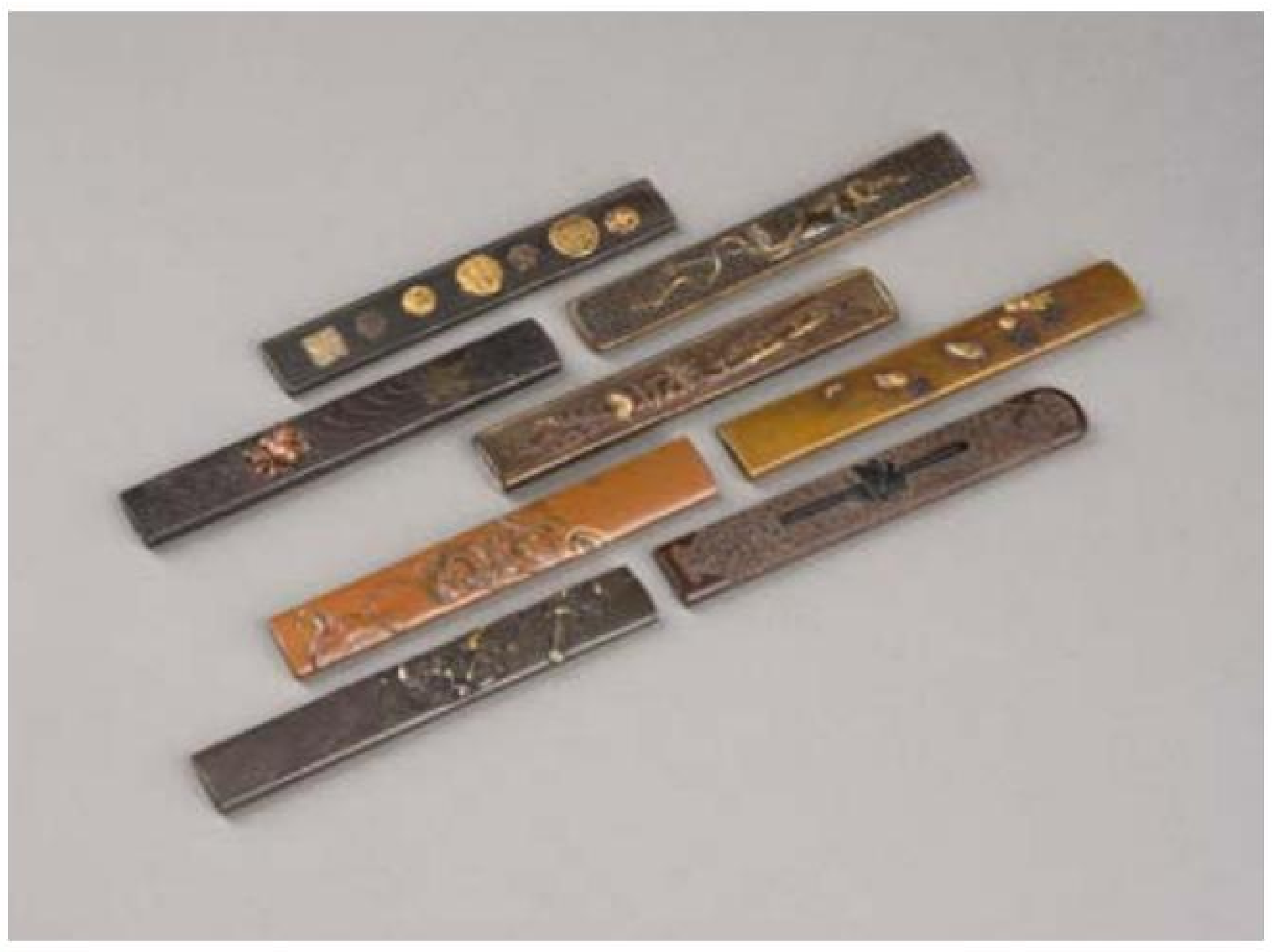


337 | EIGHT IRON KAKUMARUGATA TSUBA (SWORD GUARDS)

Japan, 18th/19th century

Iron. H. 6.9-8.8 cm. Including four inlaid tsuba with plant motifs, two inlaid tsuba with figural motifs, one inlaid tsuba with scholar’s desk implements, and one tsuba with animal motifs. With traces of age.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 390,-

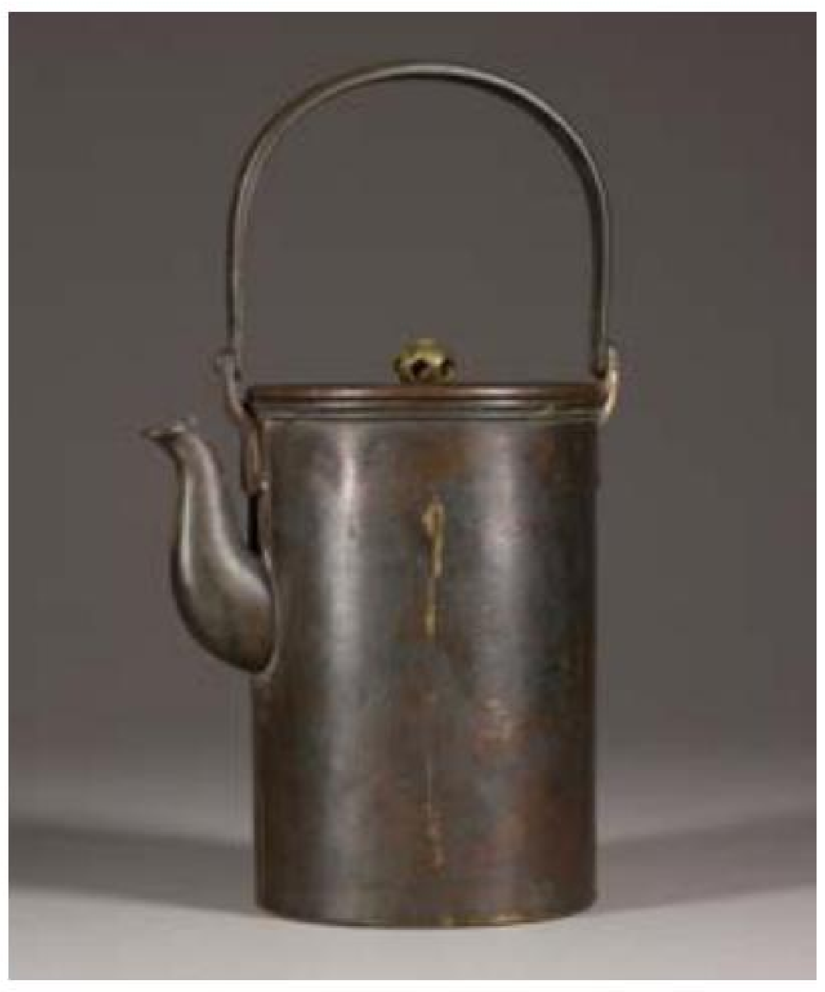


338 | EIGHT MIXED-METAL KOZUKA (KNIFE HANDLES)

Japan, 18th/19th century

Metal. L. 9.4-9.7 cm. With traces of use and age, partially abraded.
Provenienz: From an old private collection in North Rhine-Westphalia.

€ 220,-

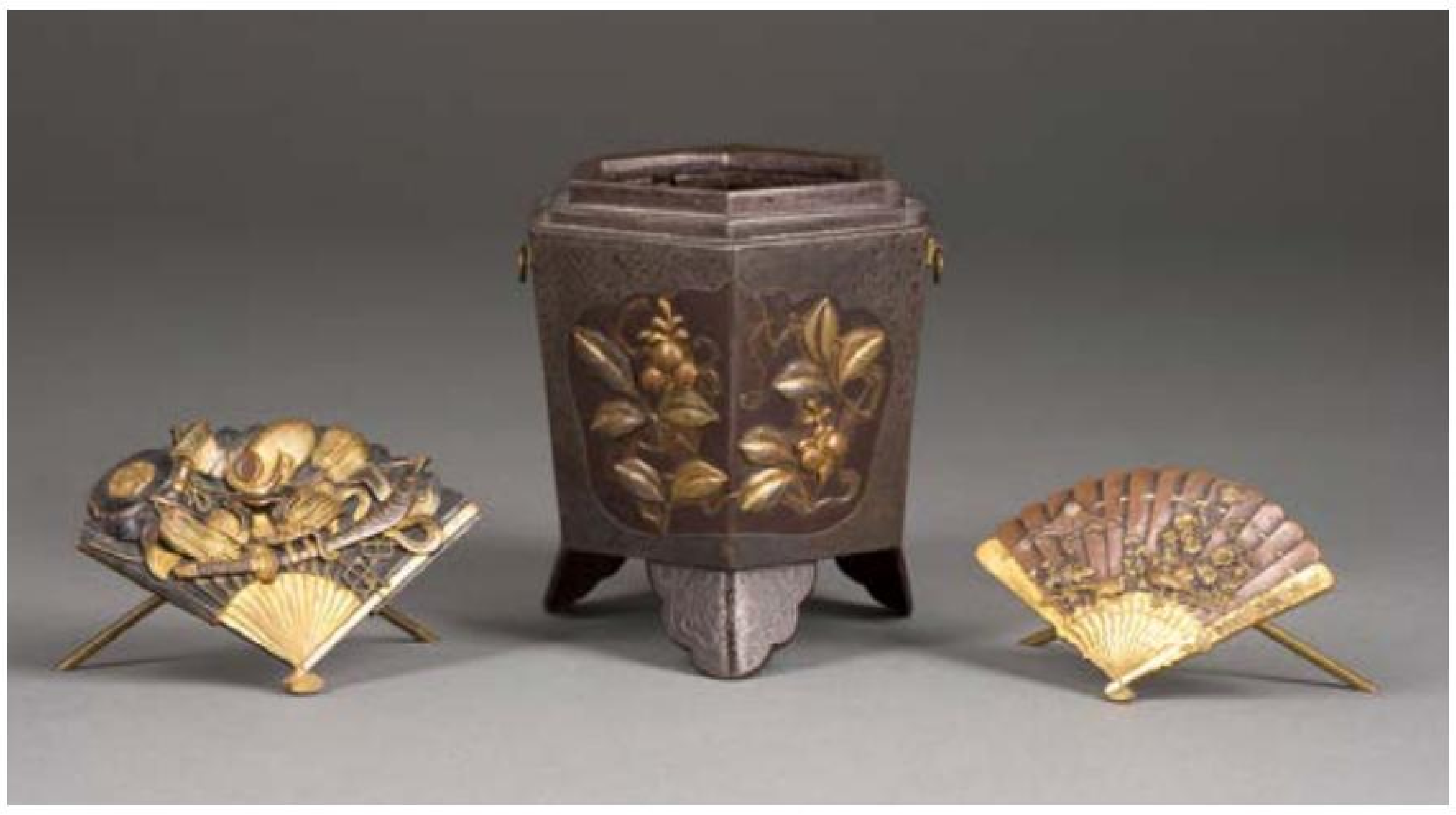


339 | A CAST IRON AND BRONZE TETSUBIN (KETTLE)

Japan, Meiji-period

Cast iron/bronze. H. 17.5 cm (excluding handle). The kettle is decorated with two panels, one depicting Cymbidium orchids and the other an inscription. The inside of the cover is inscribed with „Ryubundo zo“. On the bottom is a mark reading „Seiun“. With traces of age and use, partially abraded and slightly damaged.

€ 300,-

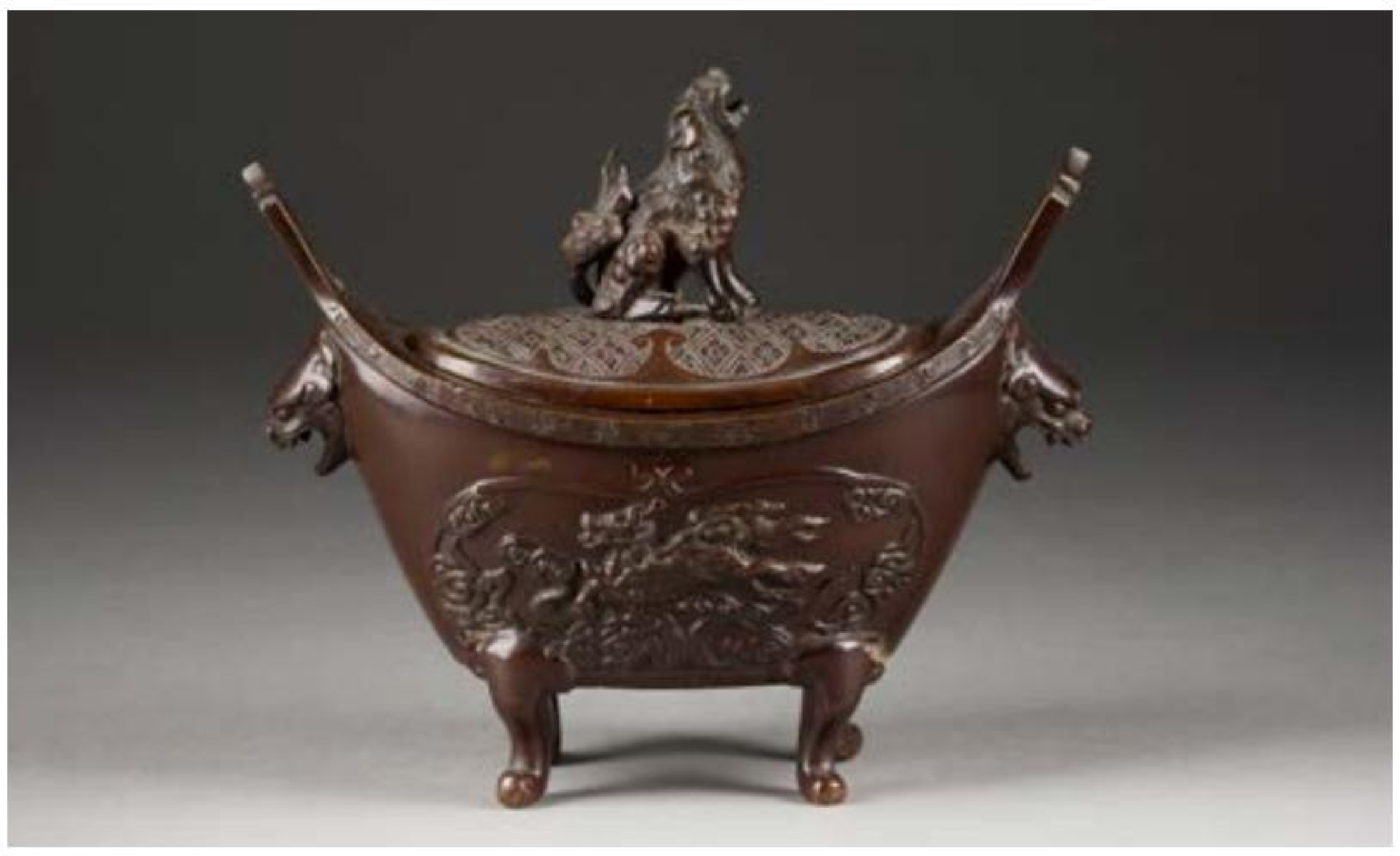


340 | THREE IRO-E TAKAZOGAN INLAID BRONZE OBJECTS

Japan, Meiji-era

Bronze/metal. H. 5.5-10 cm. Comprising two card holders and one tripod censer. With traces of use and age, partially abraded; the cover of the censer is missing.
Provenance: From a private collection in North Rhine-Westphalia.

€ 280,-

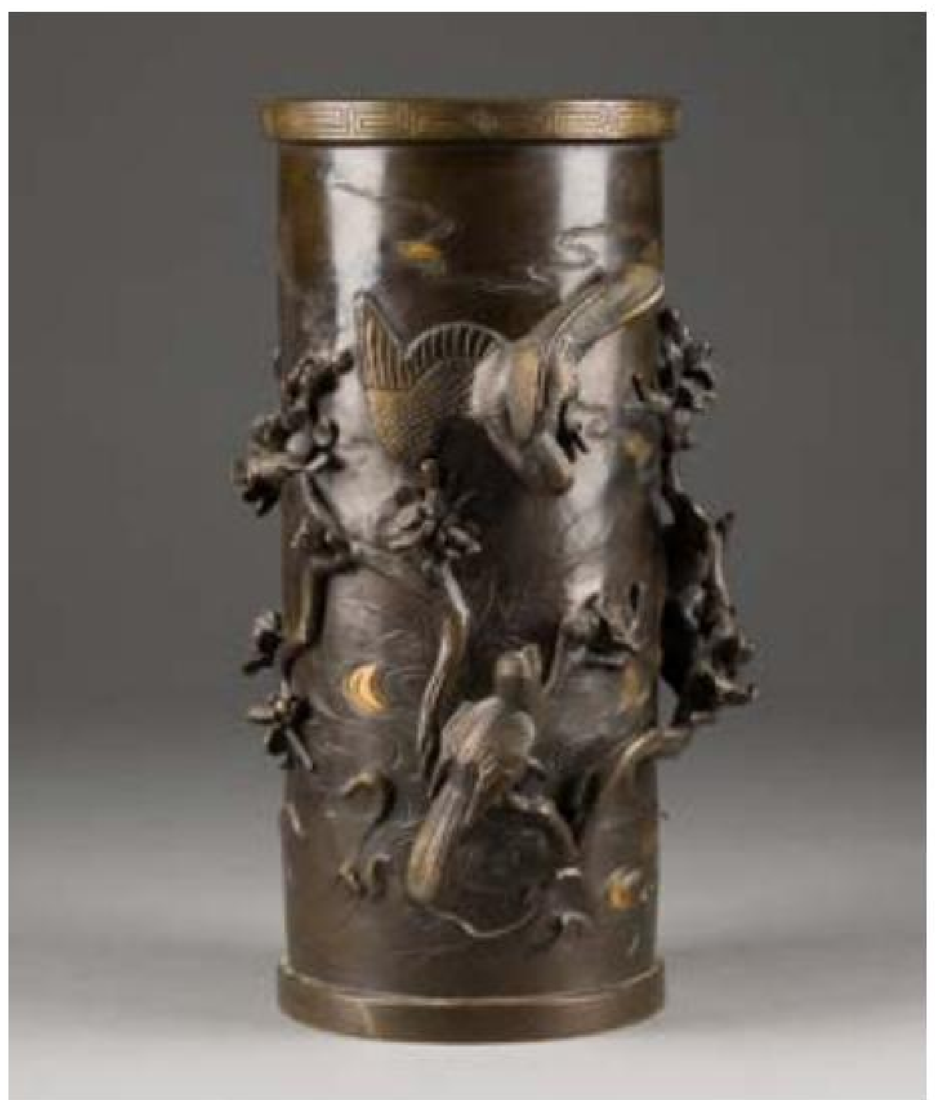


341 | A BRONZE KORO AND COVER

Japan, Meiji-period

Bronze. H. 17.8 cm. The four-legged koro is decorated with two panels on the body, depicting a qilin and a tortoise. Each side of the body features a lion’s head. The handle is attached in an arched shape to the body. The lid is adorned with a seated shishi, its head thrown back in a roar. The bottom is signed. With traces of age and use, slightly abraded.
Provenance: From an old private collection in the southern part of North Rhine-Westphalia, acquired in 1989 from the auction house Bödiger.

€ 200,-

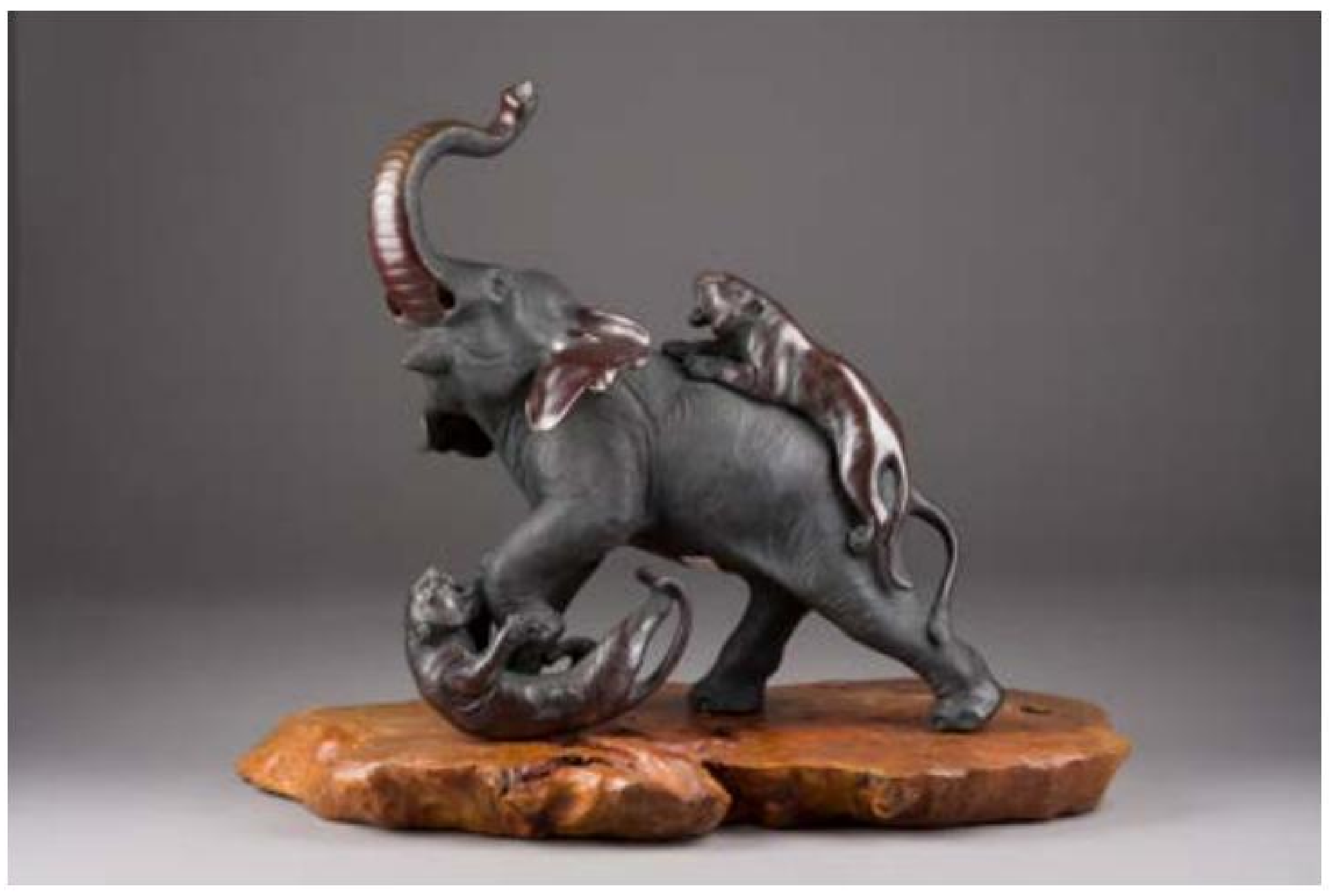


342 | A BRONZE ‘PHOENIX AND TREE’ BRUSHPOT

Japan, Meiji-period

Bronze. H. 30.5 cm. The brushpot is decorated with high-relief carvings of three flying phoenixes and a tree over engraved waves, partially painted with gold. With traces of age and use, slightly abraded.
Provenance: From an old private collection in the southern part of North Rhine-Westphalia, acquired in 1983 from the auction house Lempertz.

€ 300,-

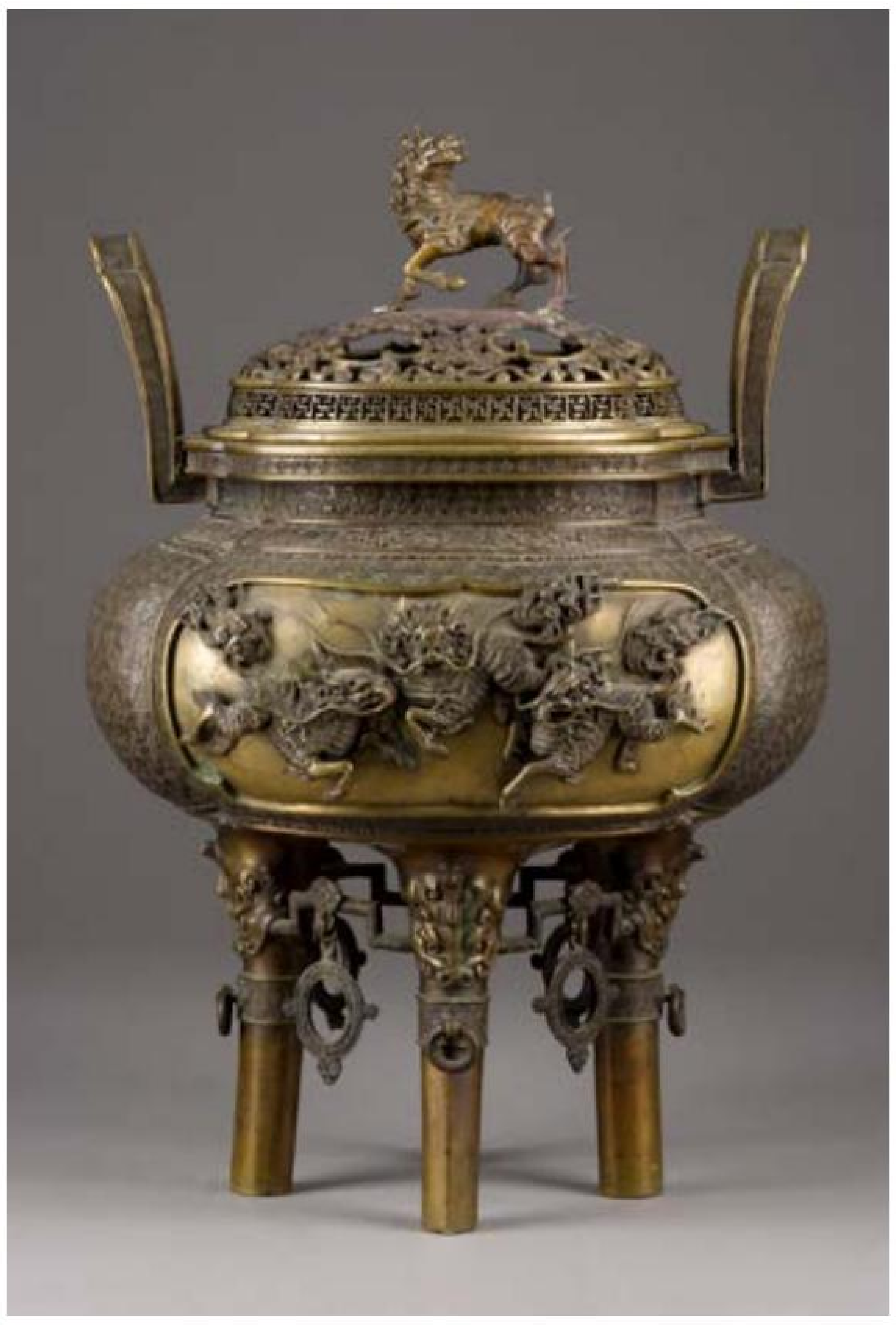


343 | A LARGE BRONZE OKIMONO OF AN ELEPHANT

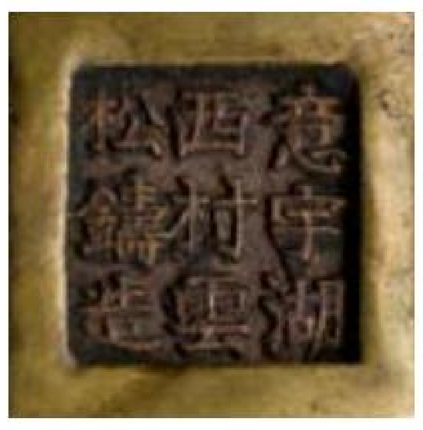
Japan, 19th/20th century

Bronze. H. 37 cm. The okimono is modeled as an elephant, one foot resting on a tiger with inlaid eyes, while another similarly inlaid tiger climbs onto its back. Signed „Tsunemitsu“ on the underside. With traces of age, the elephant’s two tusks missing.

€ 400,-

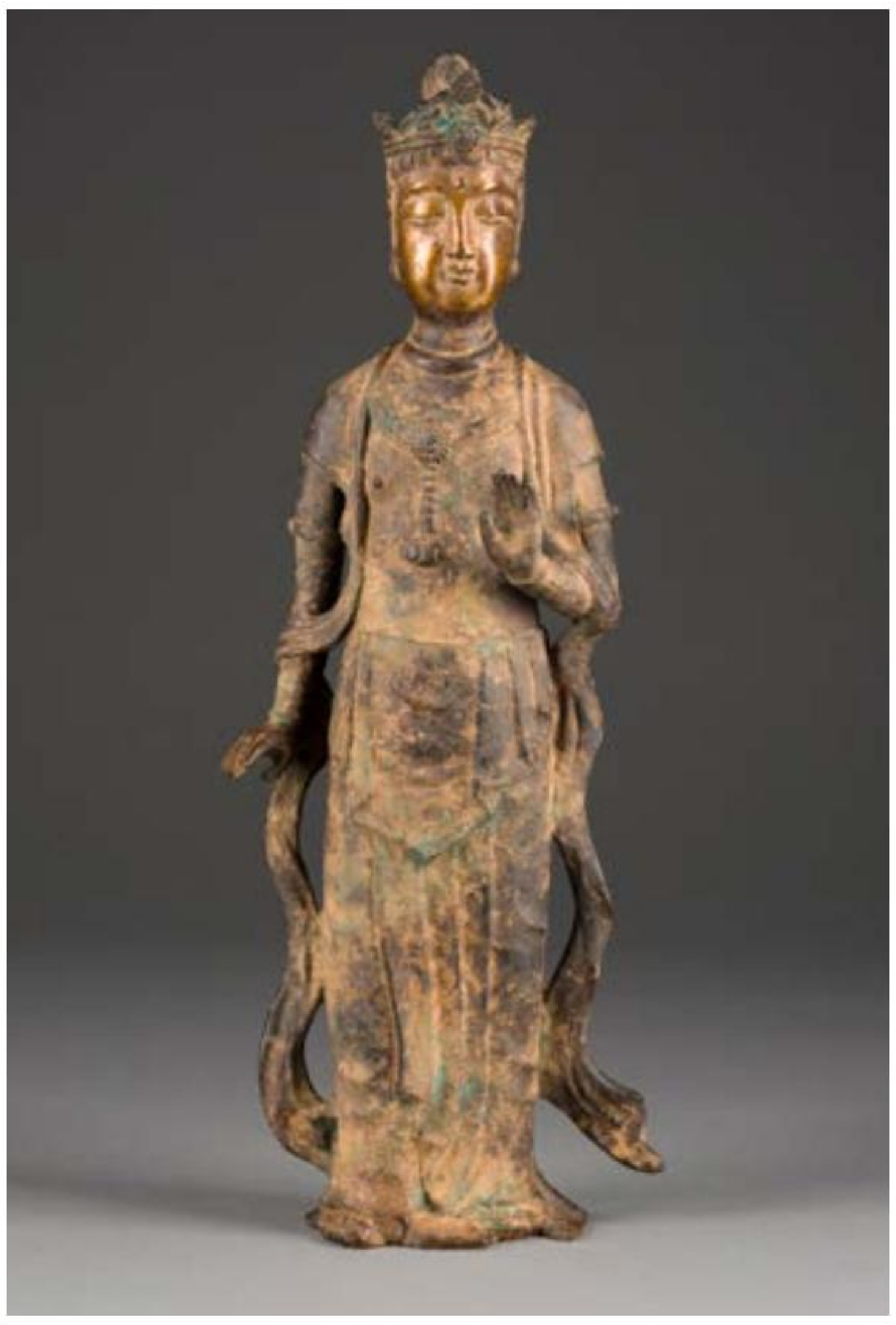


344 | A LARGE JAPANESE BRONZE CENSER AND COVER
Japan, Meiji-era



Bronze. H. 40 cm. The base bears a nine-character mark reading „Iuko Nishimura Unso Chuzo“, which translates to „Cast by Nishimura Unso, Lake Iuko“. With traces of age and use, partially damaged.

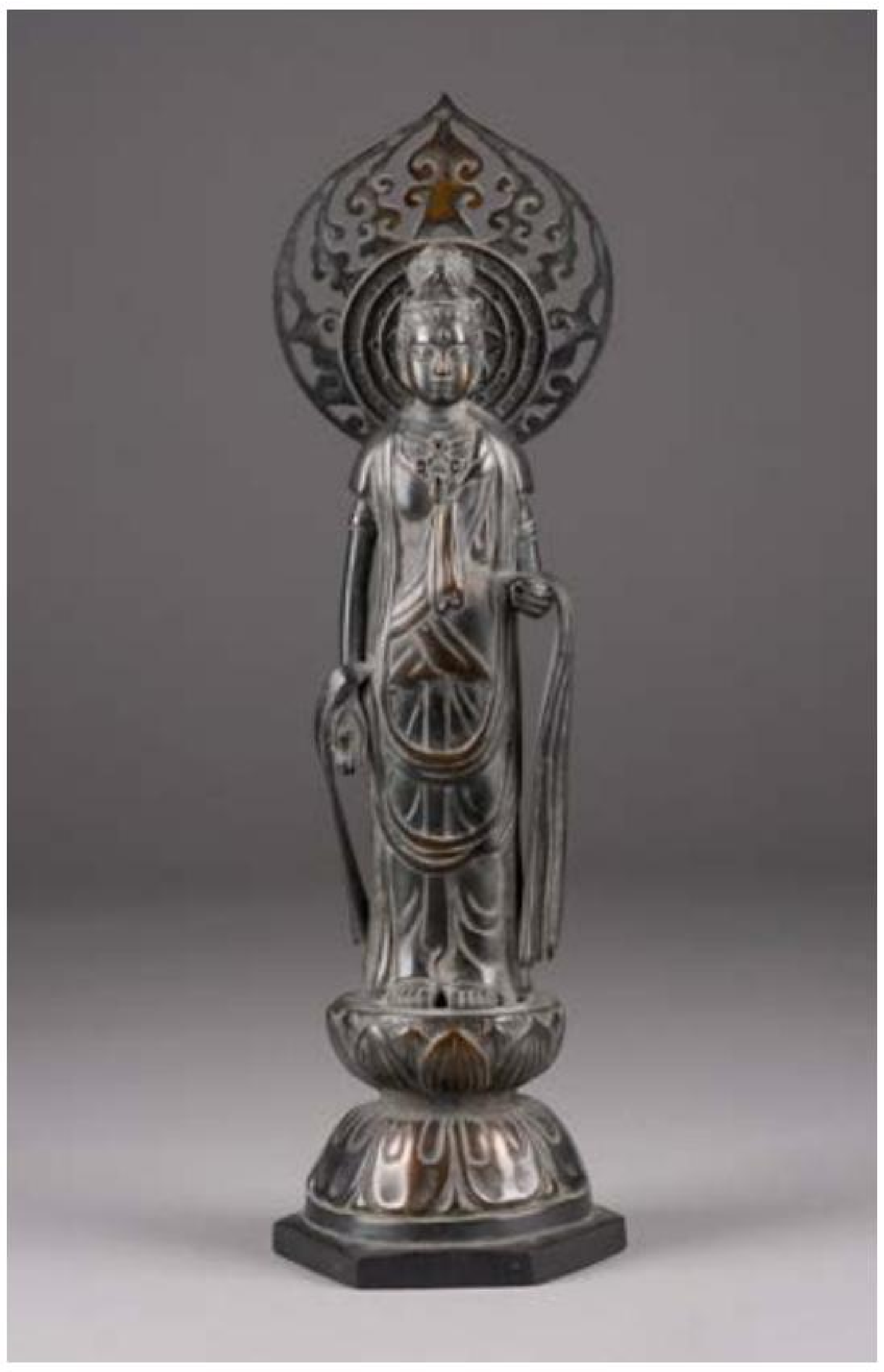
€ 500,-



345 | A GILT-BRONZE FIGURE OF KANNON
Japan, probably Meiji-Period

Bronze. H. 40.5 cm. With traces of age, partially abraded.

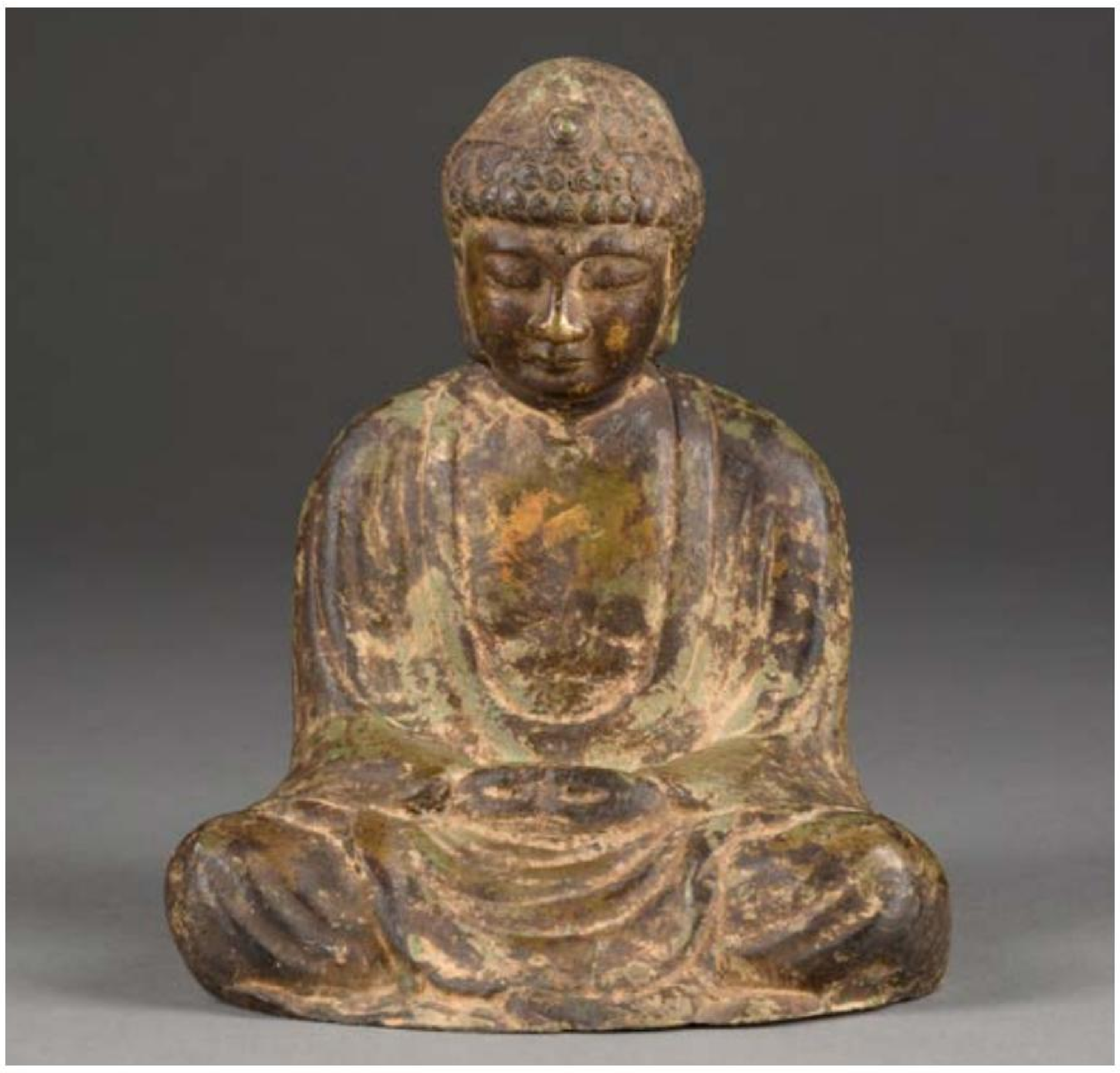
€ 360,-



346 | A BRONZE FIGURE OF KANNON
Japan, 20th century

Bronze. H. 39.3 cm. With an artist's mark „Joun“ to the back. With traces of age, partially abraded, the staff in Kannon's hand missing.

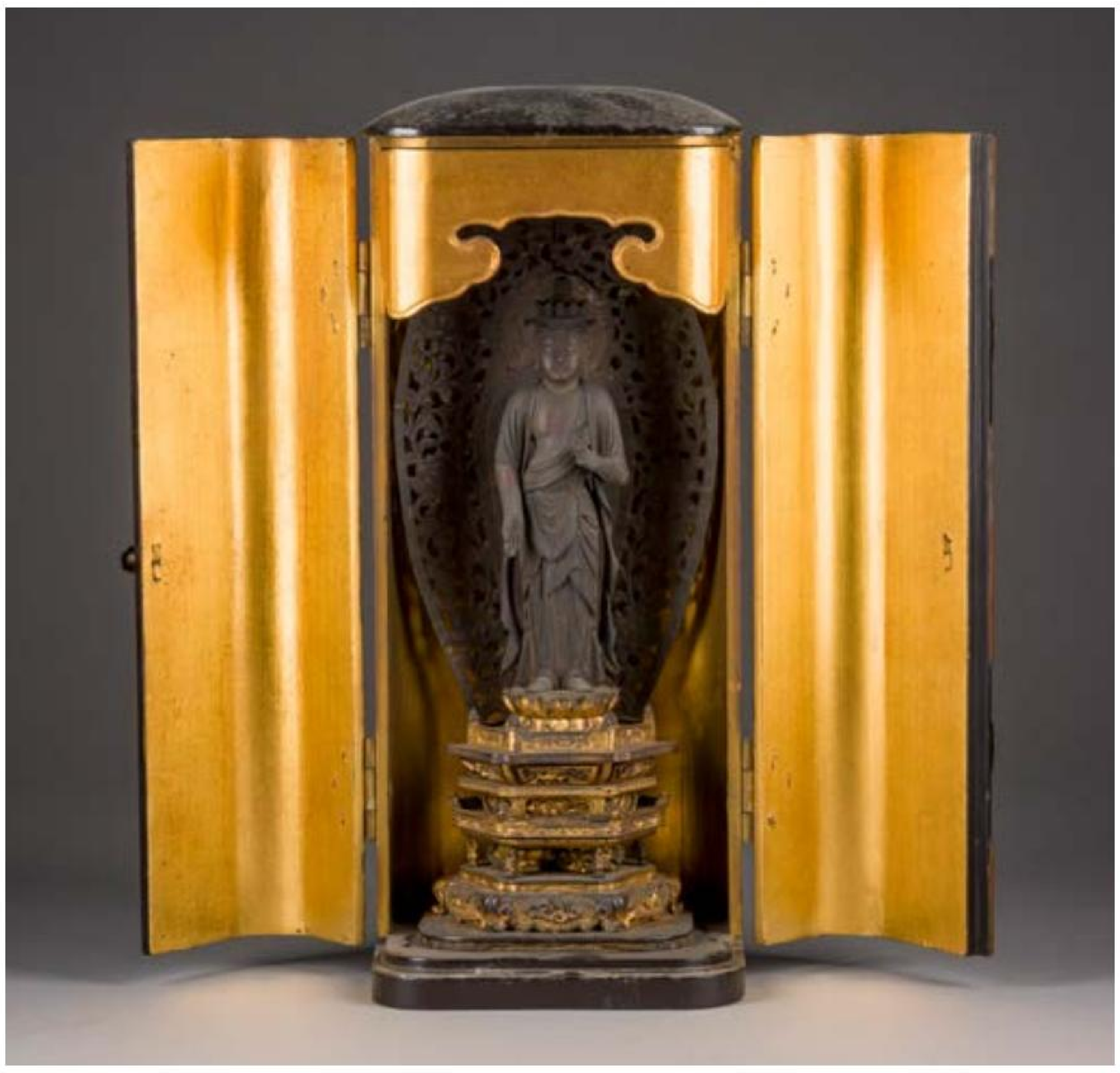
€ 180,-



347 | A BRONZE SEATED AMIDA BUDDHA
Japan, Meiji Period

Bronze. H. 16.8 cm. With traces of age and gilding.

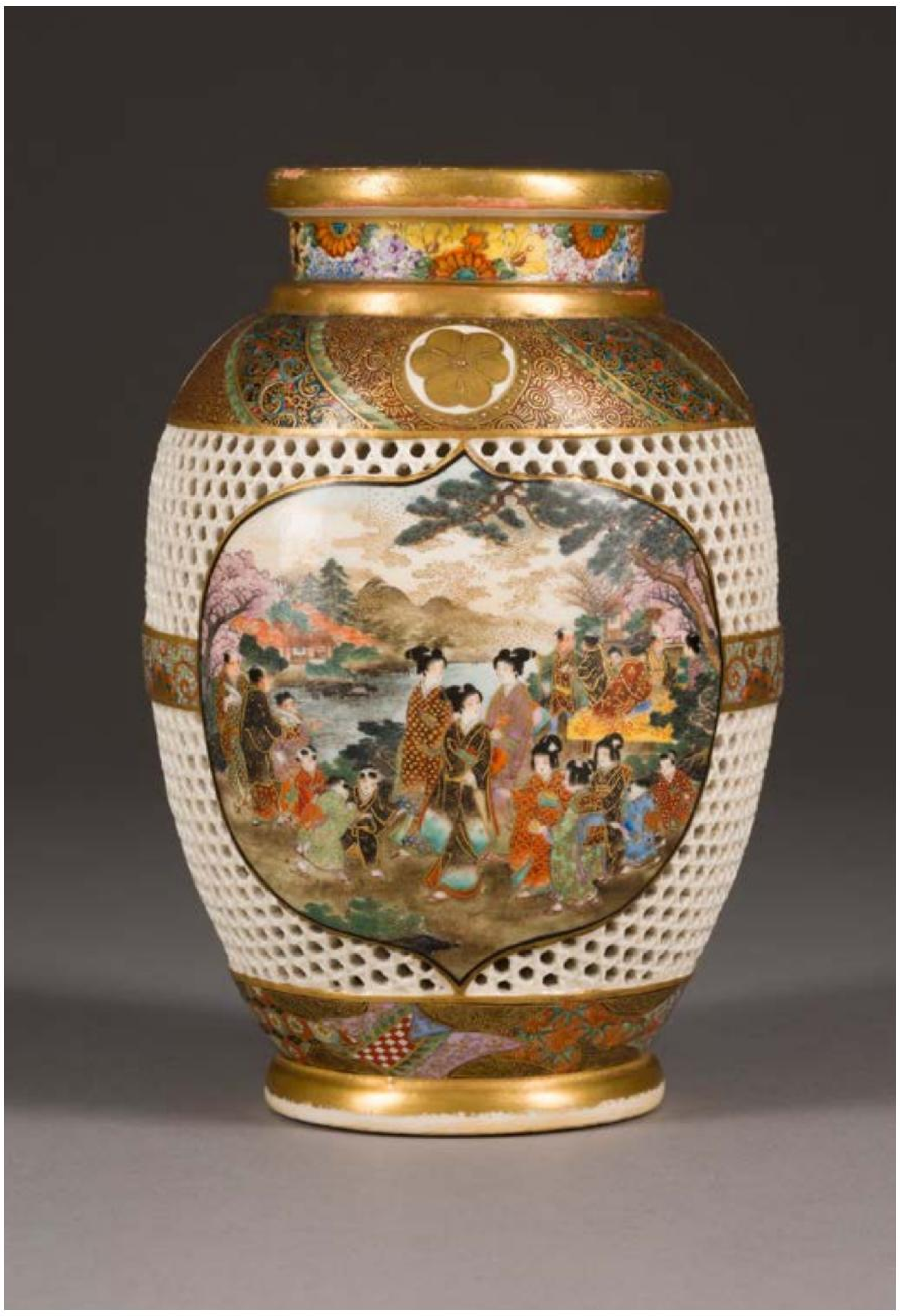
€ 160,-

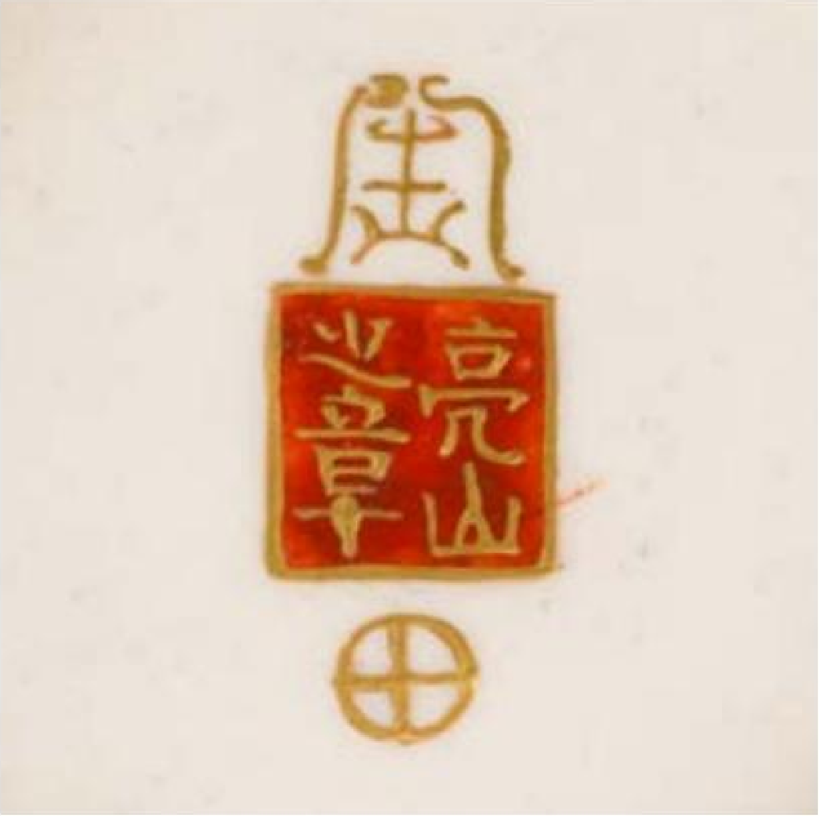


348 | A GILT AND LACQUERED WOOD ZUSHI CONTAINING A LACQUERED WOOD FIGURE OF KANNON
Japan, Edo-Period

Wood. H. 40.5 cm. Inside, the figure of Kannon stands on a lotus base resting on a rock formation. His right hand is held in varada mudra, while the left is raised to chest level. He is dressed in a dhoti covering both shoulders. The facial features are finely modeled, displaying a gentle expression. With traces of age, partially abraded, with one area of the metal clasp on the exterior damaged.

€ 200,-



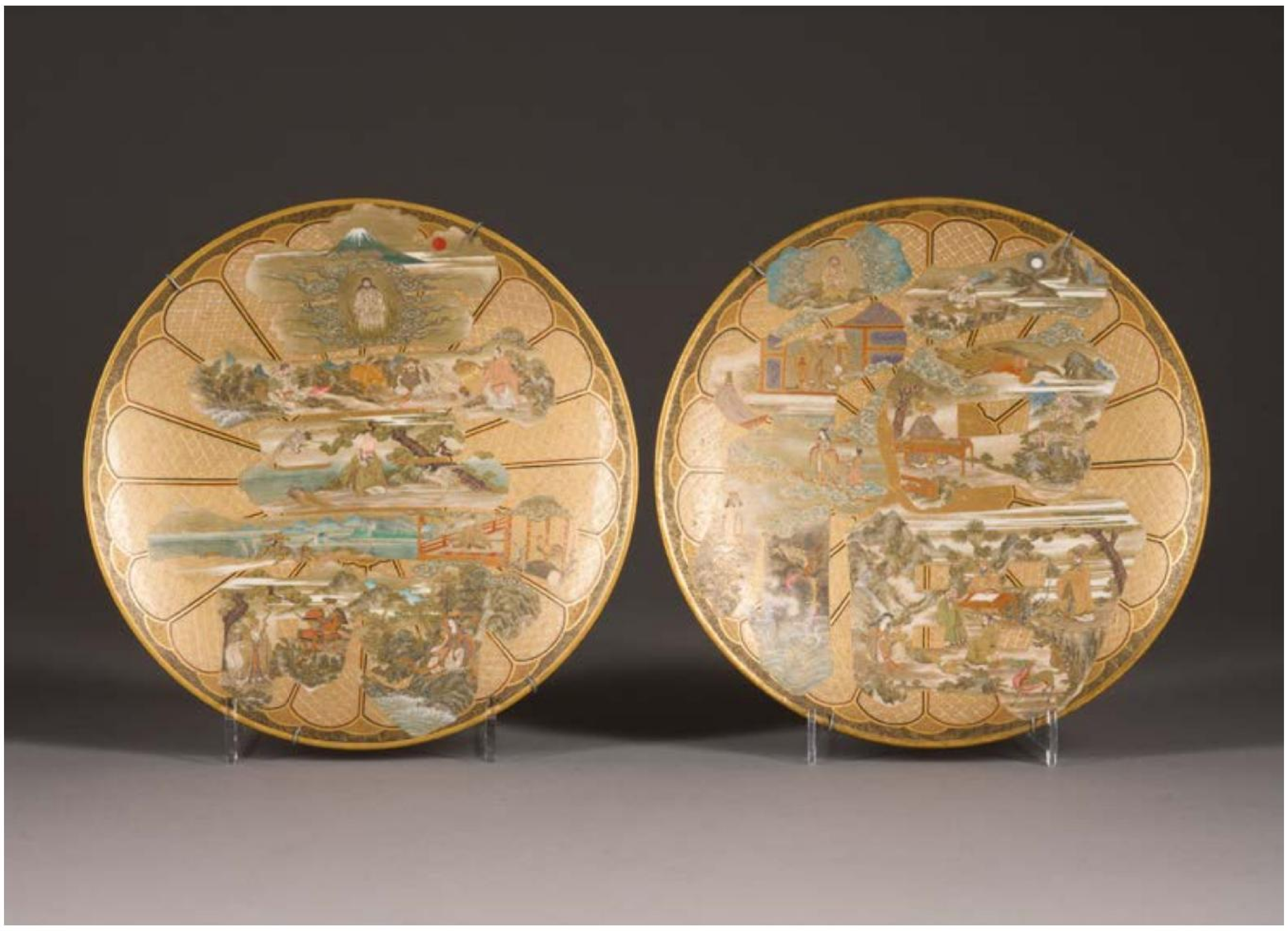


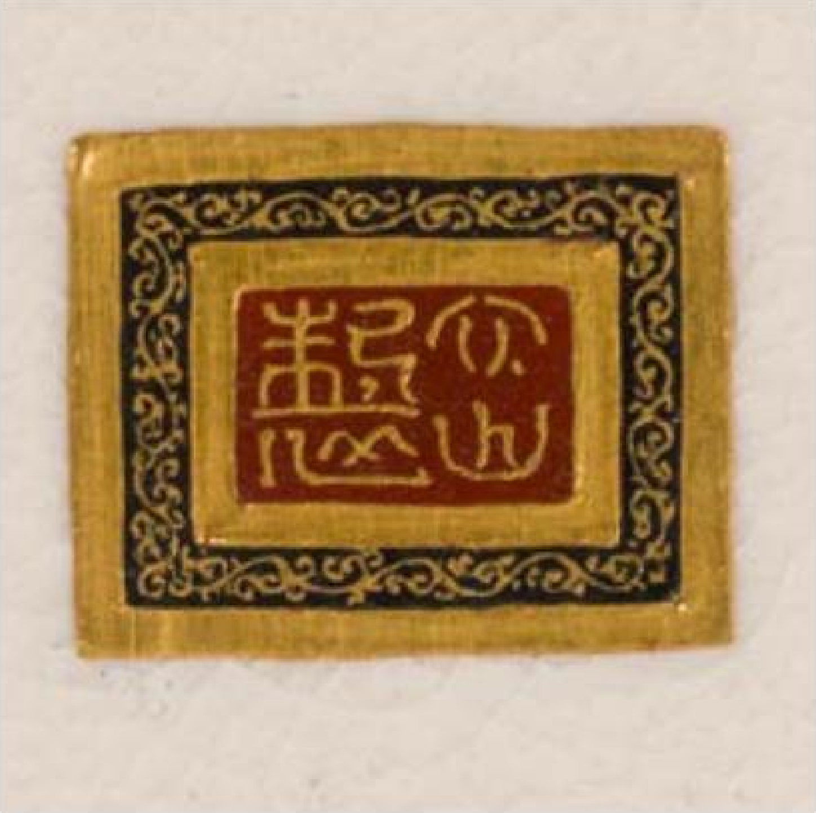
349 | A SATSUMA RETICULATED OVOID VASE

Japan, late Meiji period

Ceramic. H. 16.2 cm. The vase carved with a pierced openwork ground, with two panels finely decorated in polychrome enamels and gilt, depicting beauties with attendants enjoying cherry blossoms, and mandarin ducks among flowers. The shoulder, foot, and the band linking the panels are richly adorned with floral motifs. Signed on the underside Ryozan, together with the Yasuda Company mark and the Shimazu family mark. With traces of use and age, partially abraded.

€ 450,-



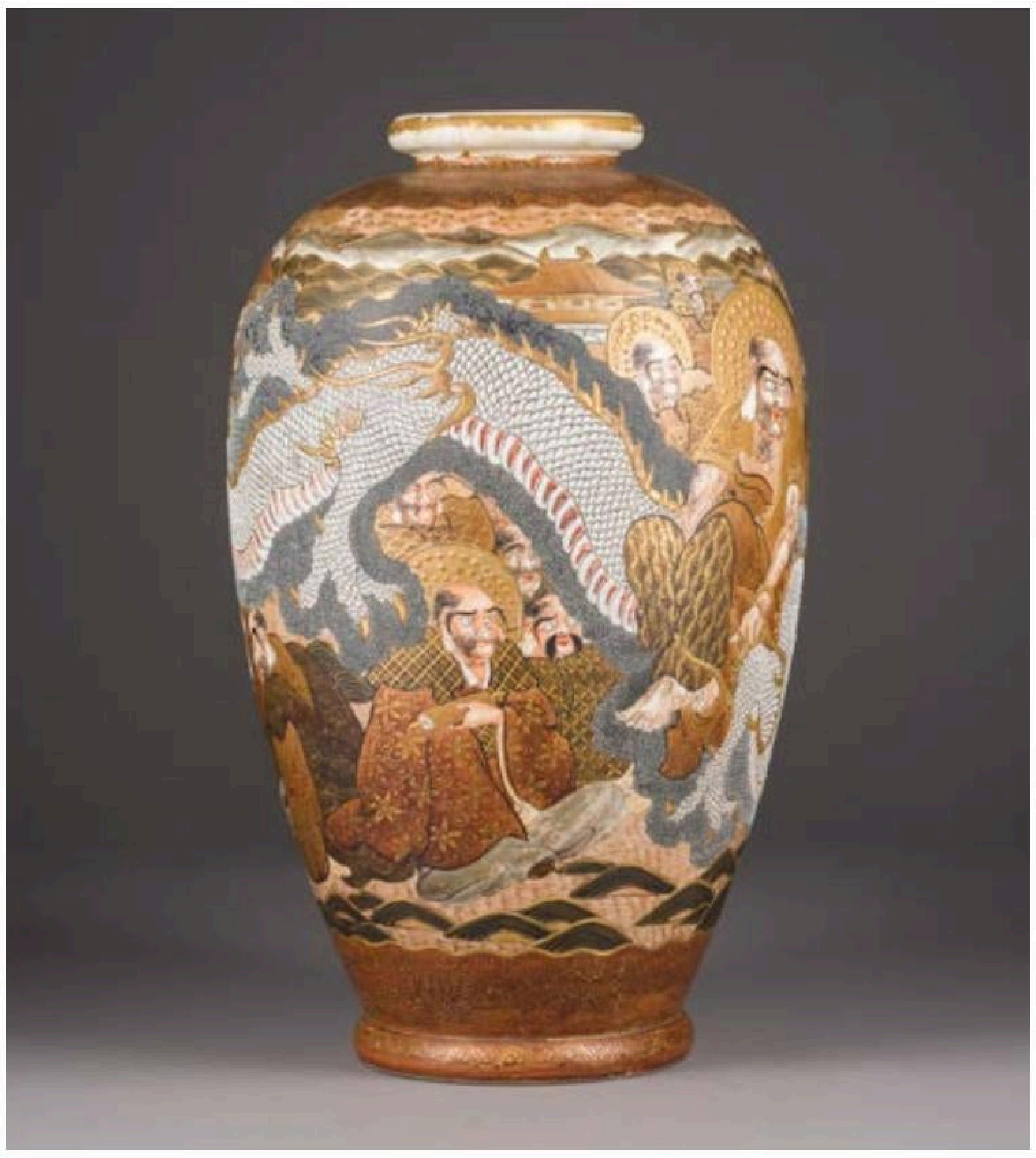


350 | A PAIR OF FINE SATSUMA DISHES

Japan, Meiji-Period

Earthenware. D. 21 cm. The dishes are finely decorated on the interior with mythological figure scenes and landscape scenes, including the Seven Lucky Gods, Mount Fuji, etc. The exterior is adorned with scroll motifs and butterflies. Both signed „Kaizan sei“ on the base. With traces of use and age.

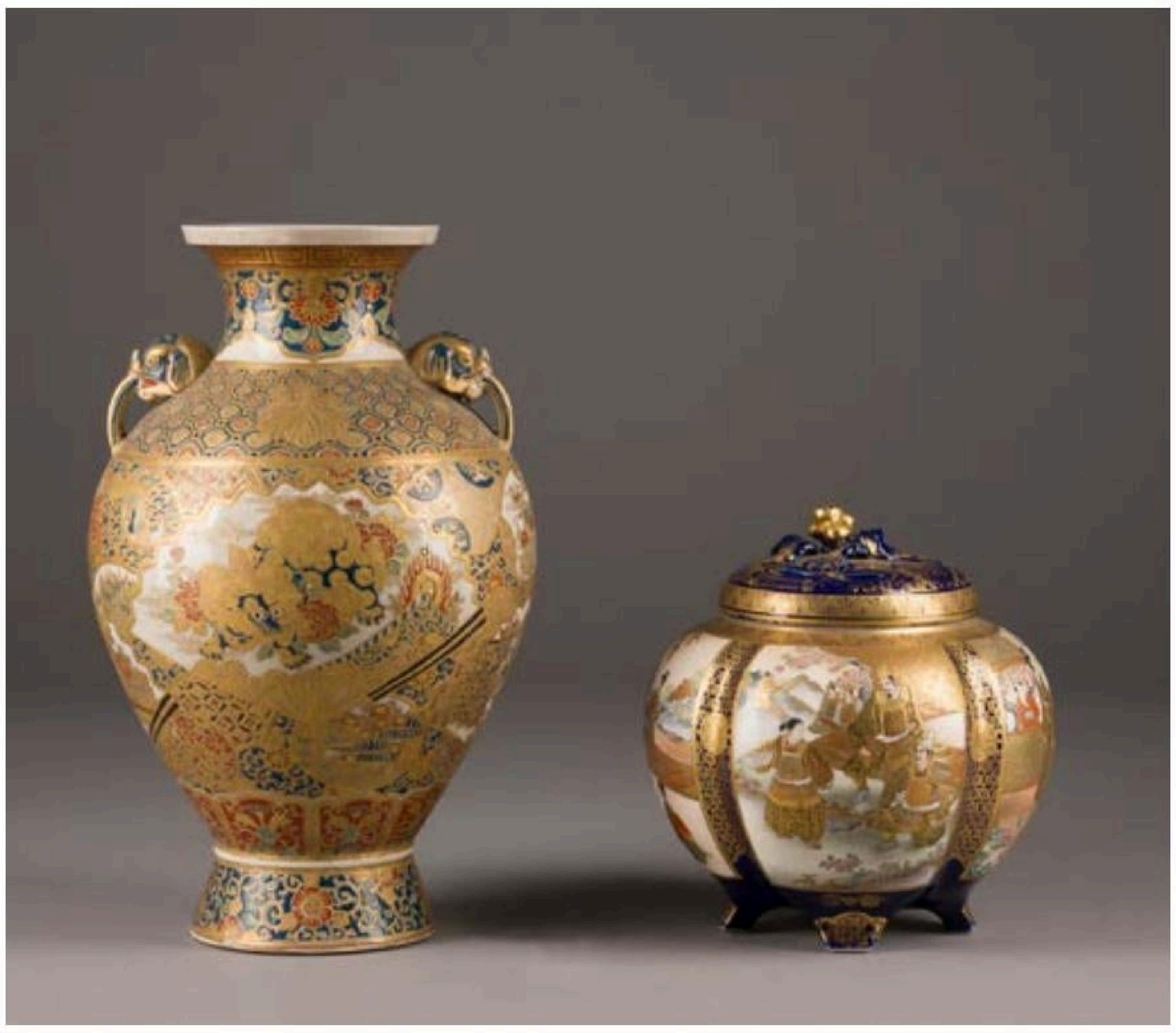
€ 360,-



351 | A LARGE SATSUMA CERAMIC VASE
Japan, Meiji period

Ceramic. H. 43.5 cm. The vase is of baluster shape, decorated with figural scenes, and signed within a gilt reserve „Bankozan“. With traces of age and use, partially abraded, with several areas along the rim damaged and restored.

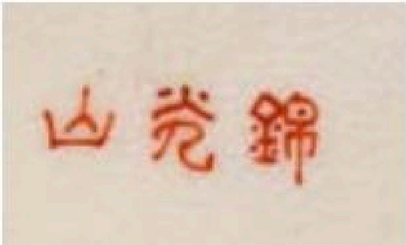
€ 180,-

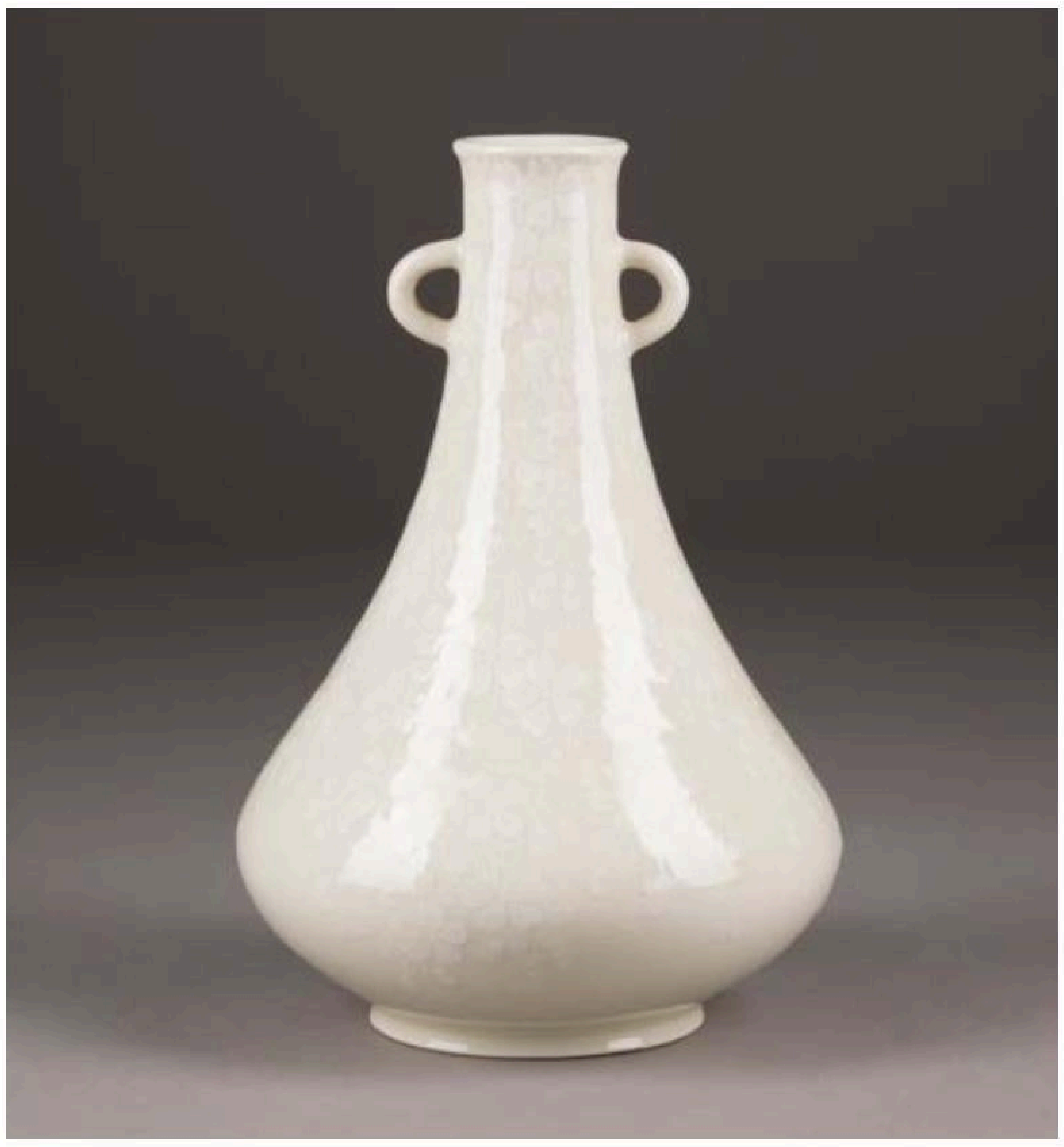


352 | TWO SATSUMA VASES
Japan

Earthenware. H. 18.7-30.2 cm. With traces of use, partially abraded; one damaged and restored.

€ 100,-

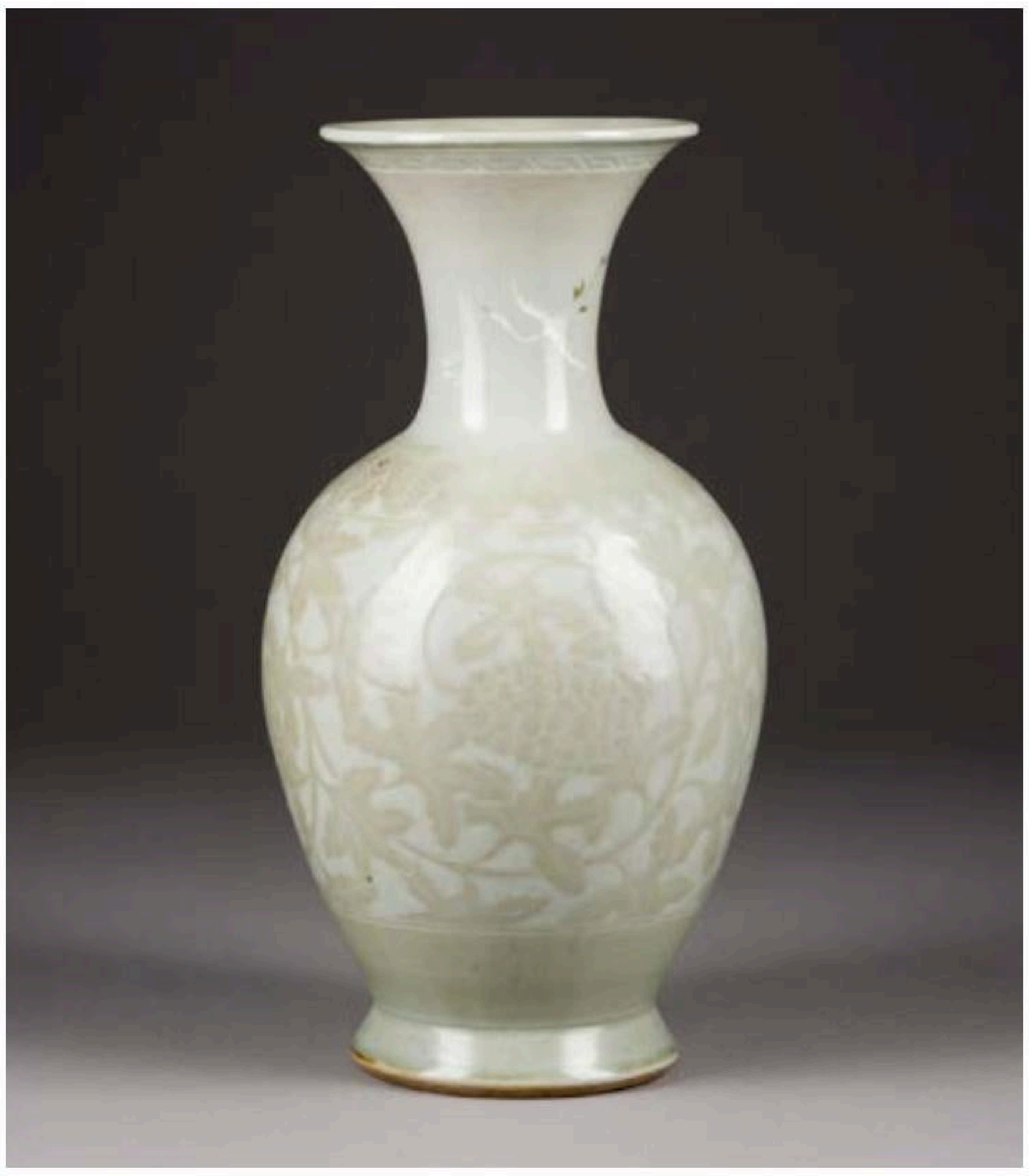




353 | A WHITE TWIN-HANDLED ‘FLORAL’ VASE
Japan, 19th/20th century

Porcelain. H. 23 cm. Signed „Tozan seisei“ on the bottom.
Provenance: Rudolf Leopold Collection, Vienna.

€ 200,-

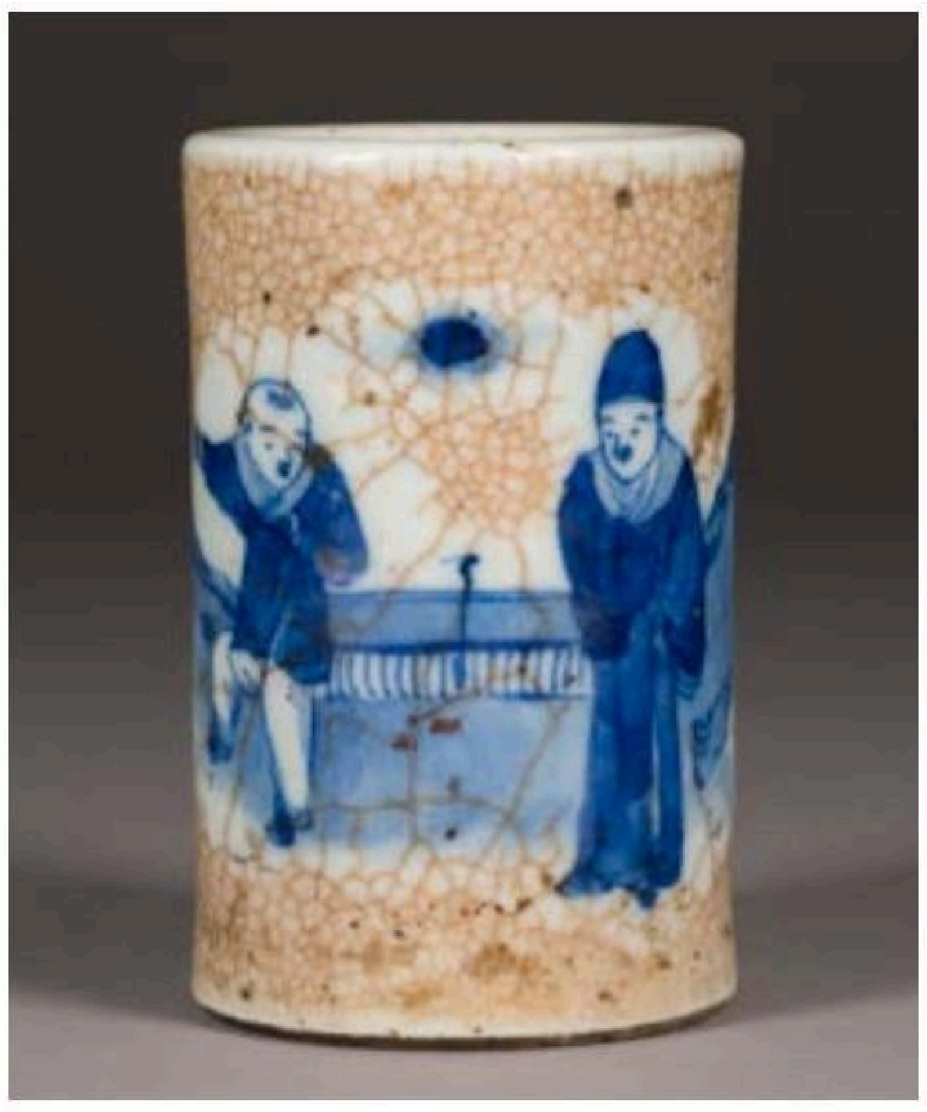


354 | A CELADON GLAZED VASE
Korea, Goryeo Dynasty

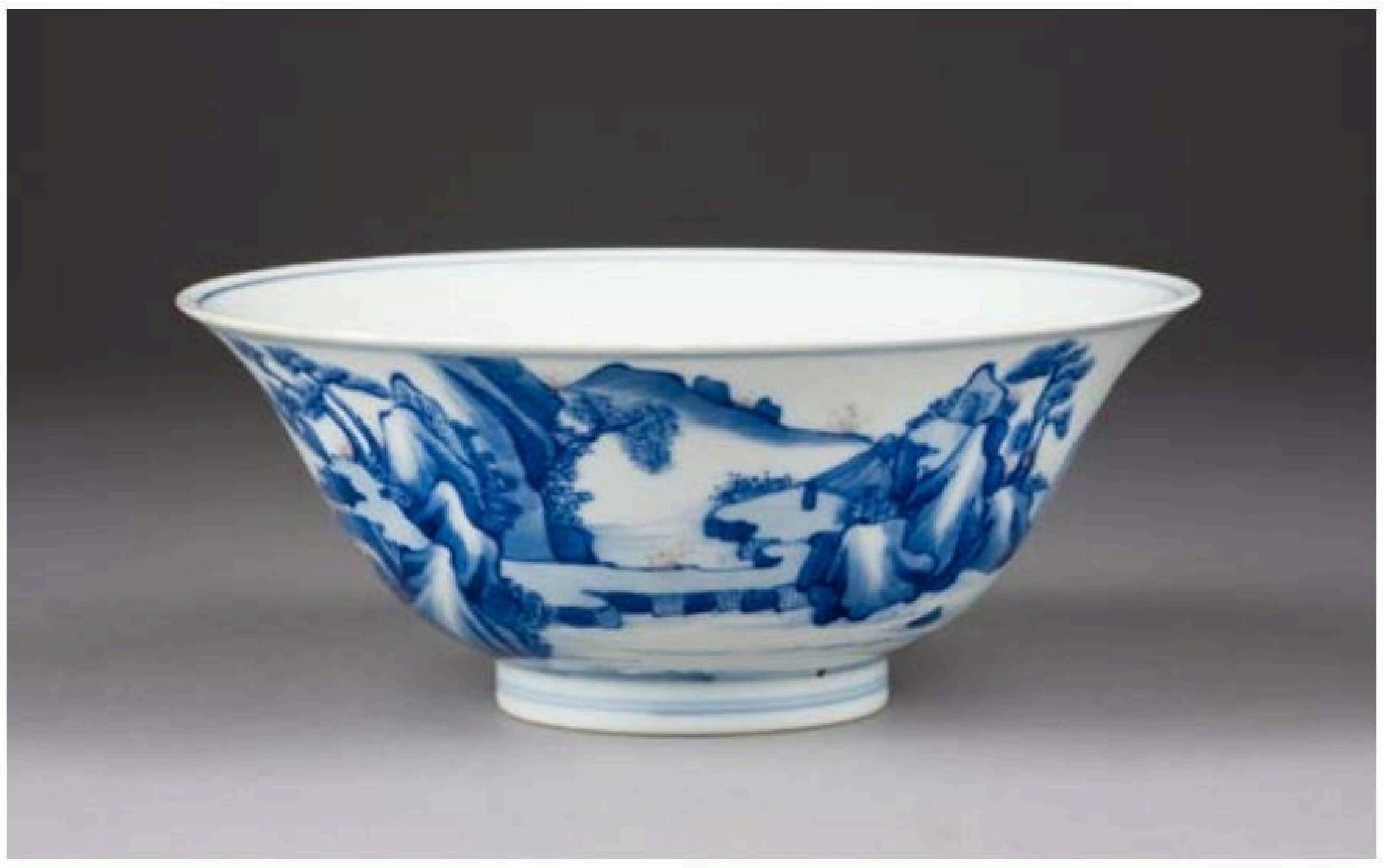
Porcelain. H. 27.5 cm. The vase is finely decorated with incised Bodhi flowers on the body, and with a sanggam inlay design of cranes and cloud motifs around the neck. An old label is affixed to the inner rim, inscribed: „Song Dynasty Goryeo ware Bodhi-flower vase, rare piece.“ With traces of age and use.
Provenance: From a German private collection.

€ 500,-

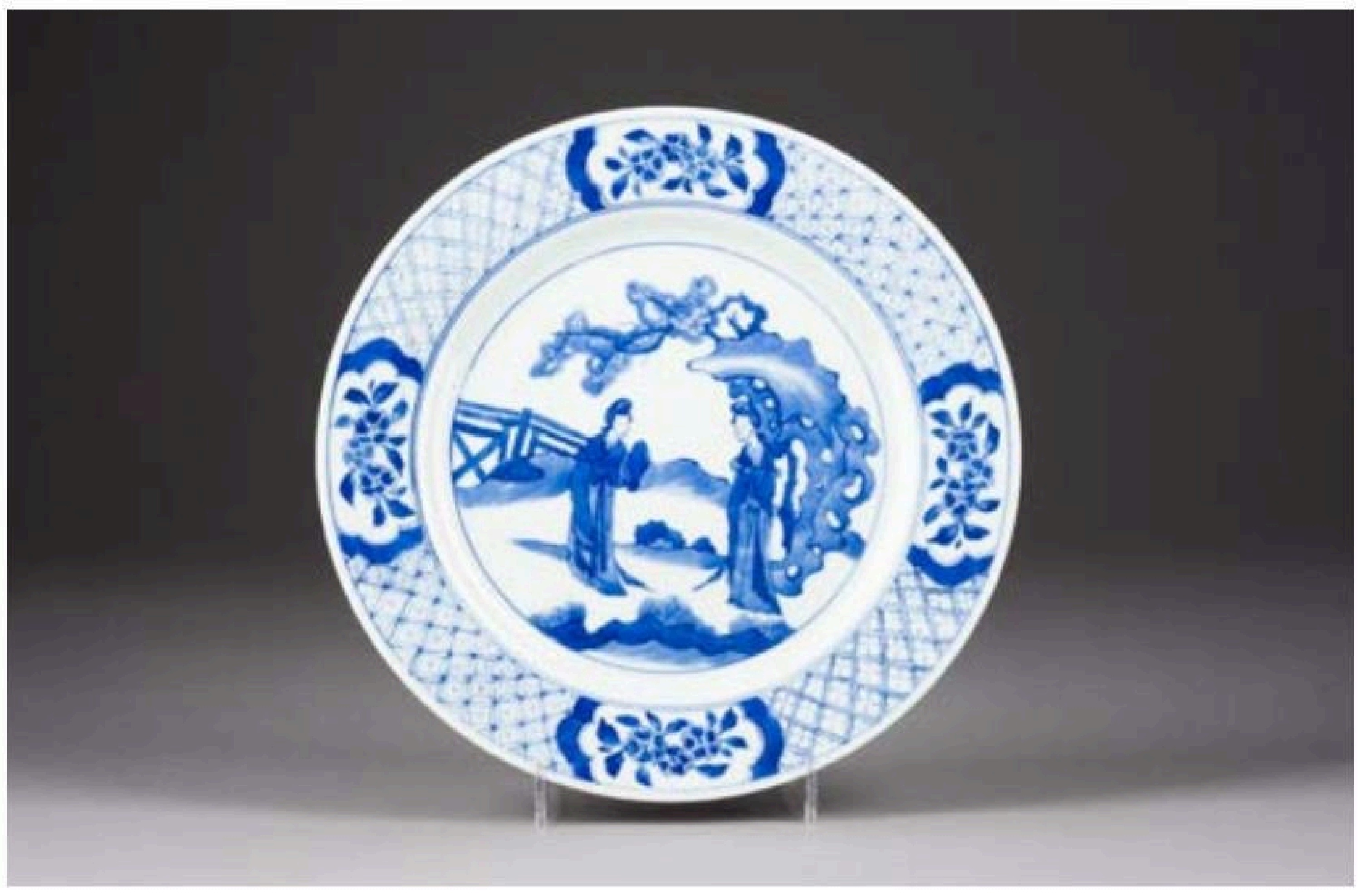
宋代高麗窯
菩提花瓶珍品



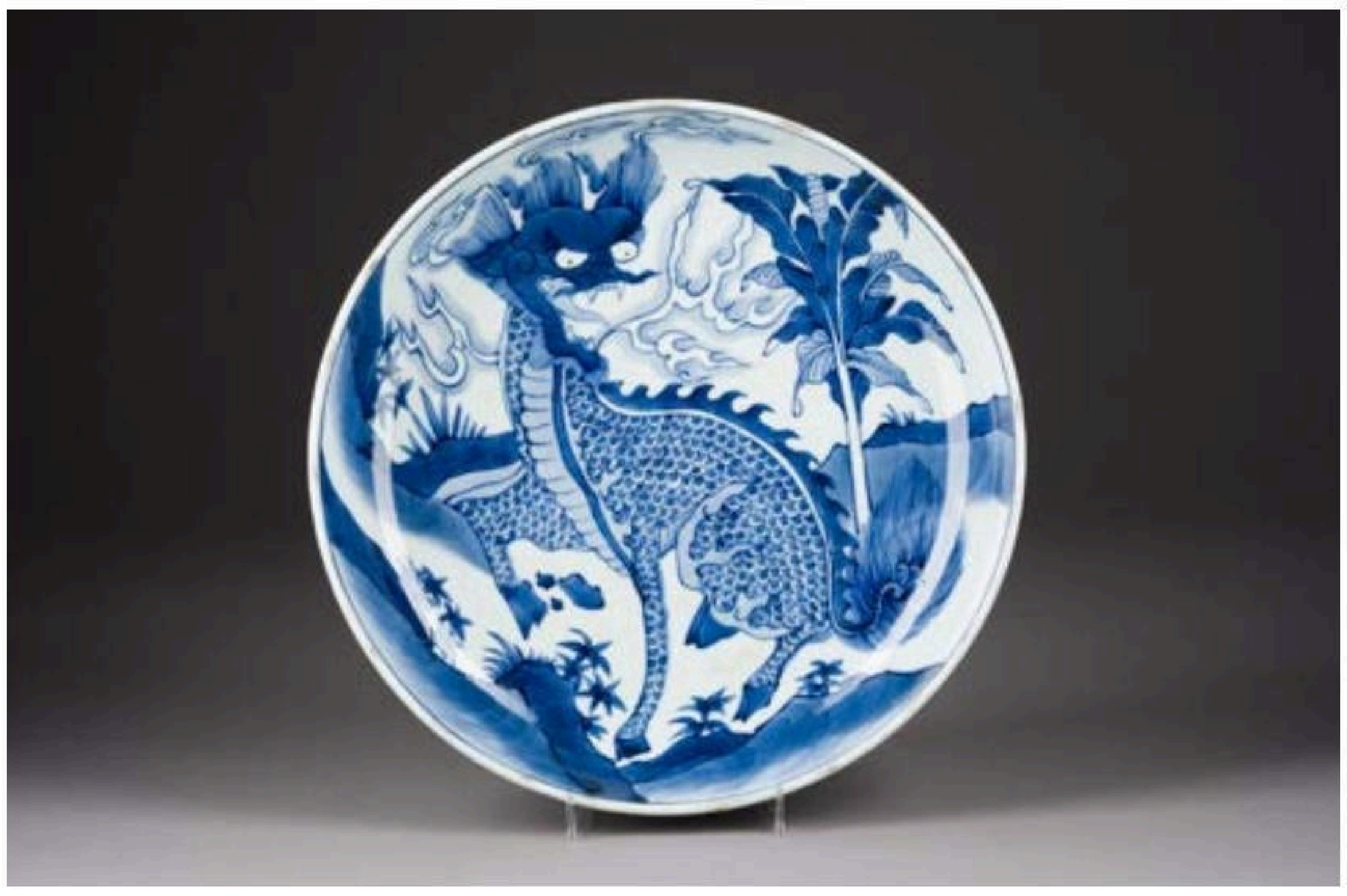
355 | A GE-STYLE BLUE AND WHITE 'FIGURAL' BRUSH POT
China, late Qing Dynasty
H. 11.3 cm. Porcelain. With traces of age and use, slightly cracked.
€ 150,-



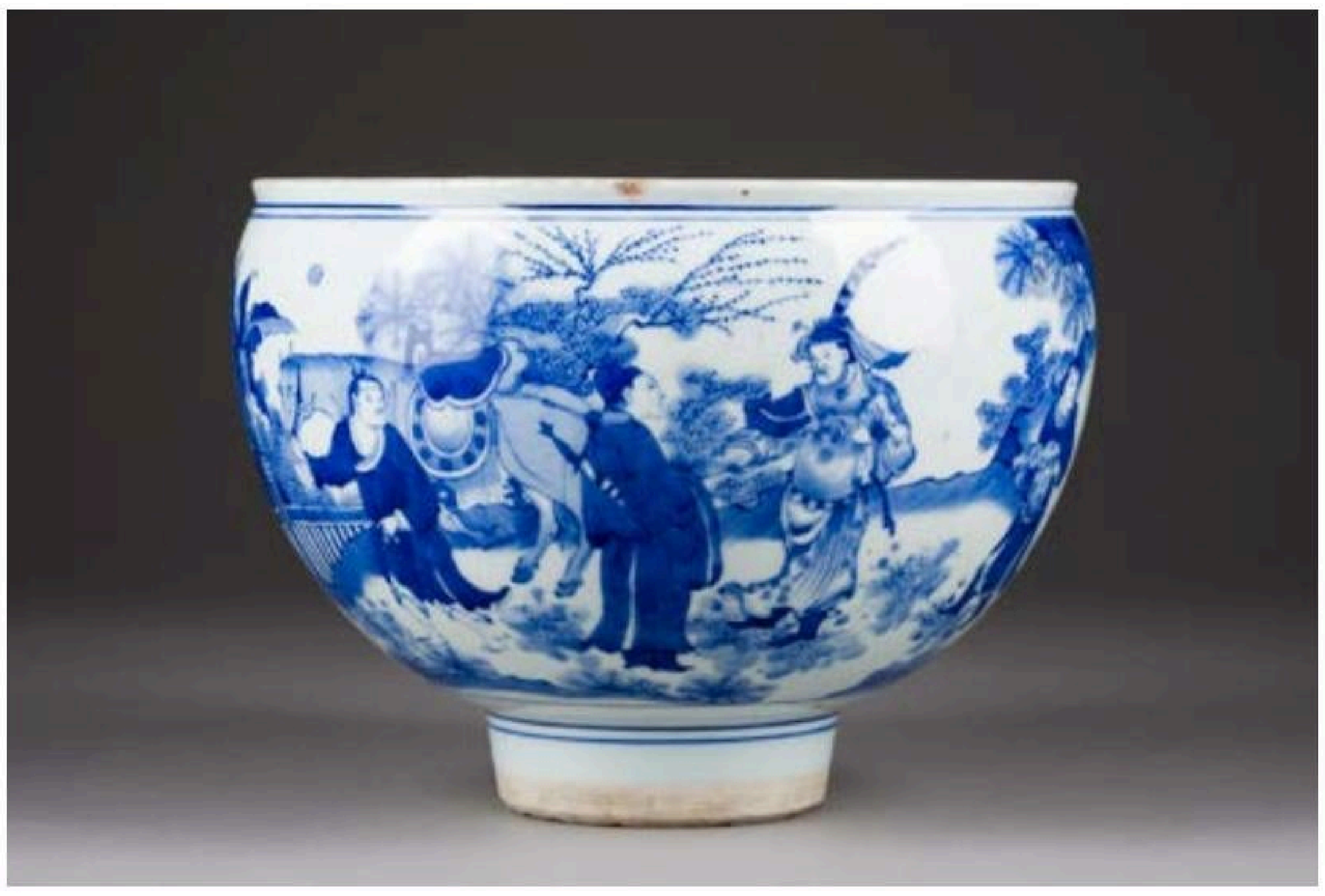
356 | A BLUD AND WHITE COPPER RED-DECORATED 'LANDSCAPE' BOWL
China
Porcelain. H. 7.7 cm. The bowl is decorated on the exterior and on the center of the interior with landscape scenes. With a mark „Da Ming Chenghua Nian Zhi" on the base. With traces of age and use, partially chipped on the rim.
€ 360,-



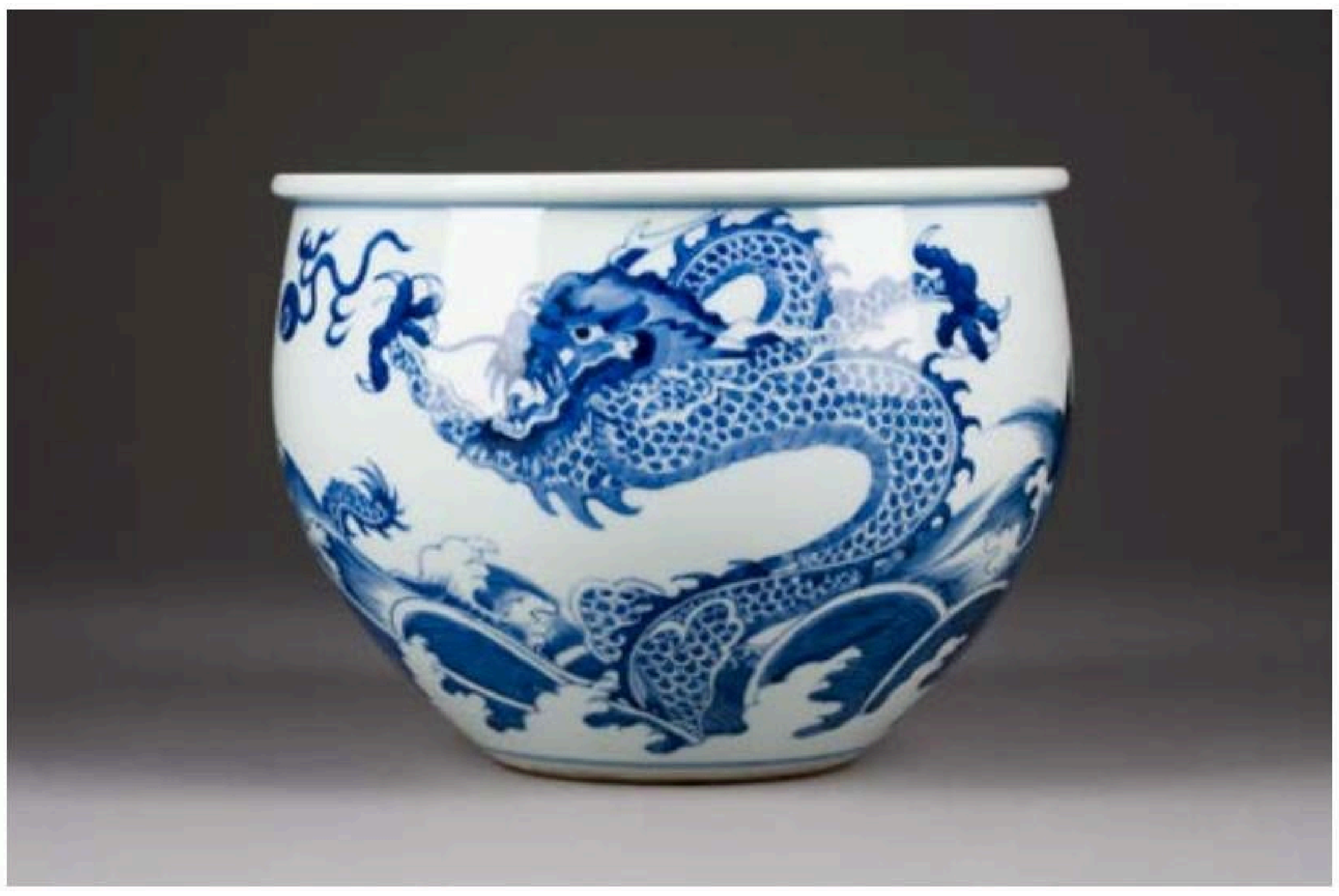
357 | A BLUE AND WHITE 'FIGURAL' DISH
China, Kangxi-style
Porcelain. D. 22.5 cm. The dish is decorated with two ladies and bears a leaf mark on the base. With traces of age and use.
€ 200,-



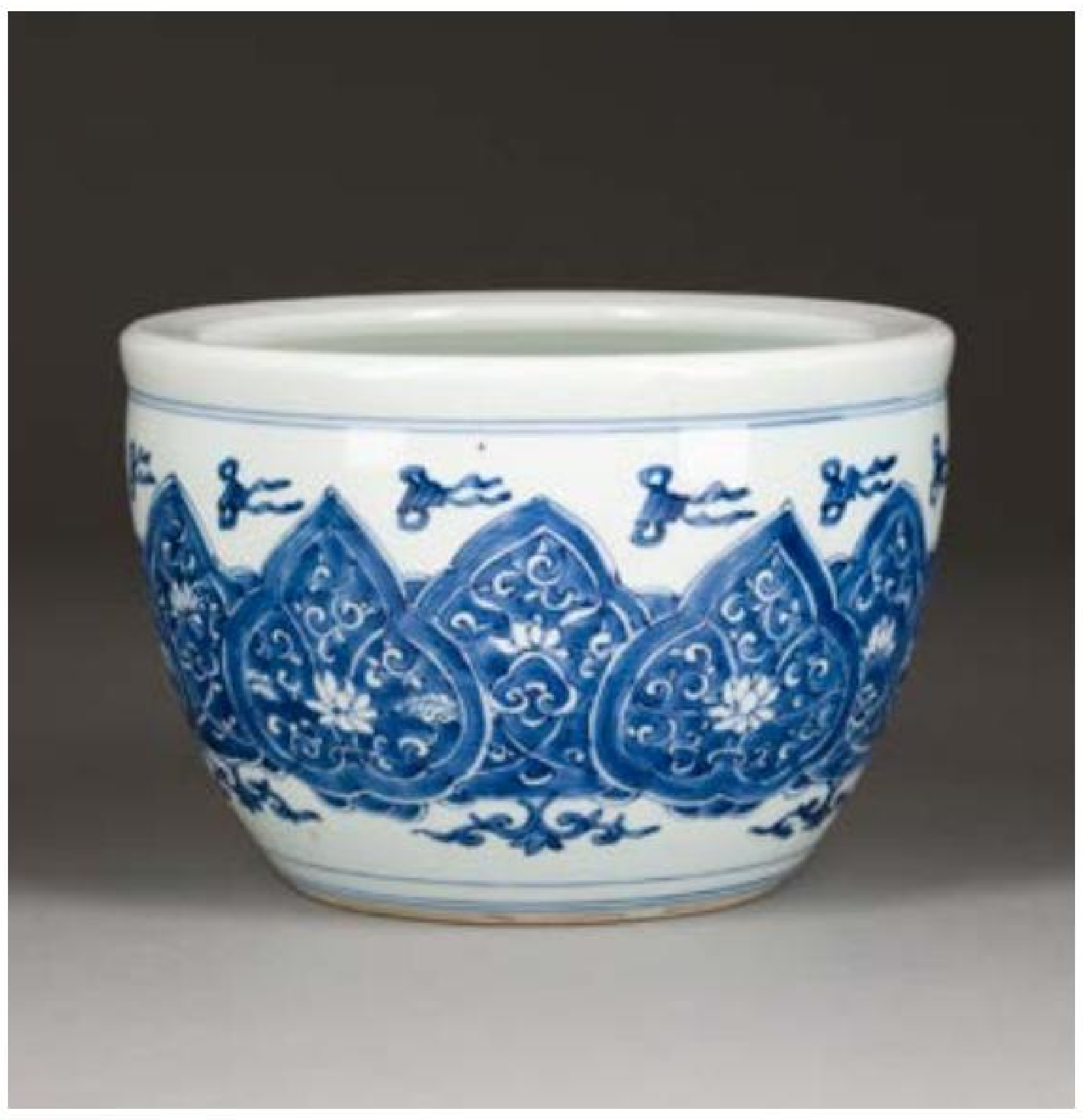
358 | A LARGE BLUE AND WHITE 'QILIN' DISH
China
Porcelain. D. 30.2 cm. With traces of age and use, partially abraded.
€ 150,-



359 | A BLUE AND WHITE 'FIGURAL' JINGSHUI-BOWL
China
Porcelain. H. 16.5 cm. With traces of use, partailly abraded and chipped to the rim.
€ 390,-



360 | A BLUE AND WHITE 'DRAGON' JARDINIERE
China
Porcelain. H. 16 cm. With traces of use, partially abraded.
€ 600,-

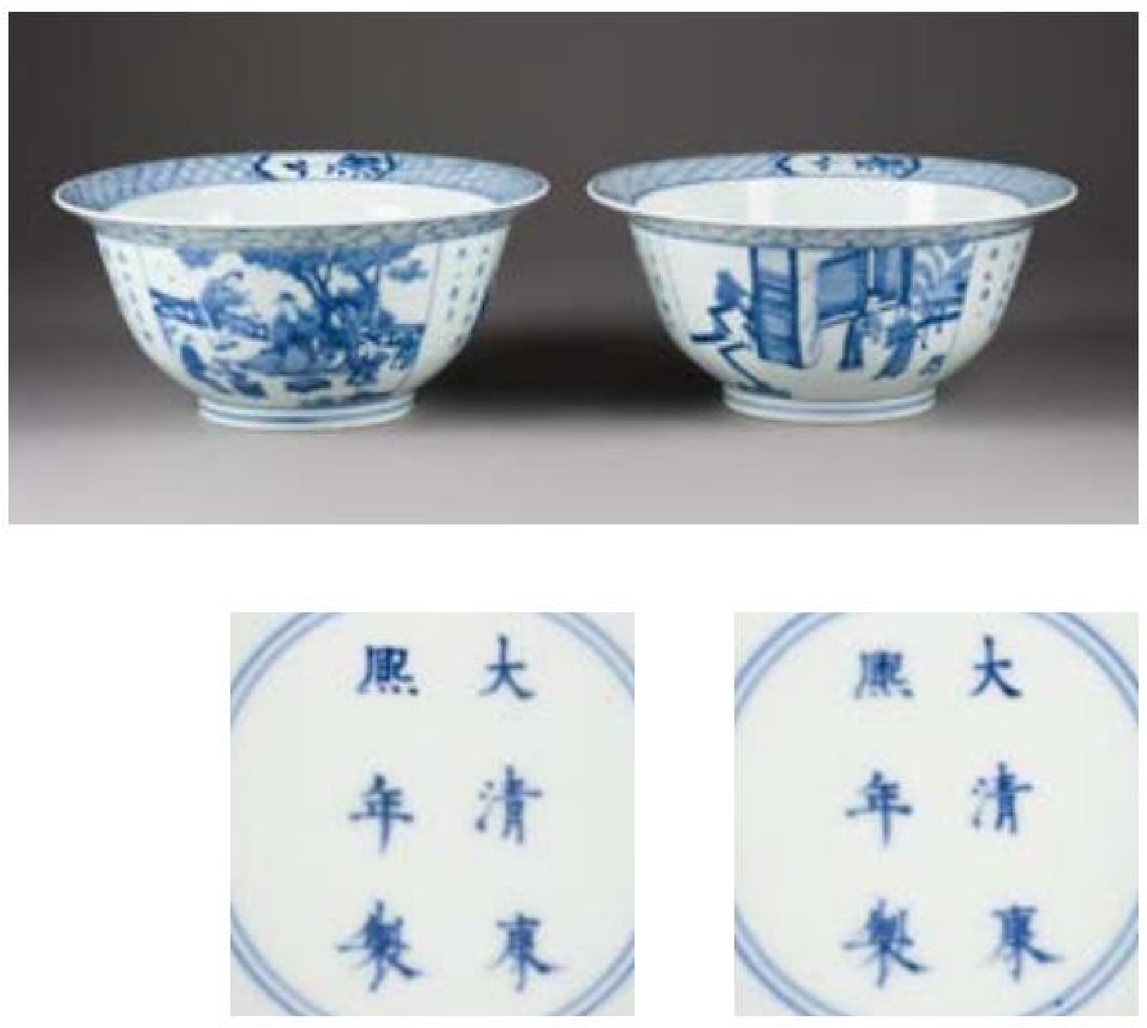


361 | A BLUE AND WHITE ‘FLORAL’ JARDINIÈRE

China

Porcelain. H. 14.9 cm. With traces of use.

€ 1.000,-

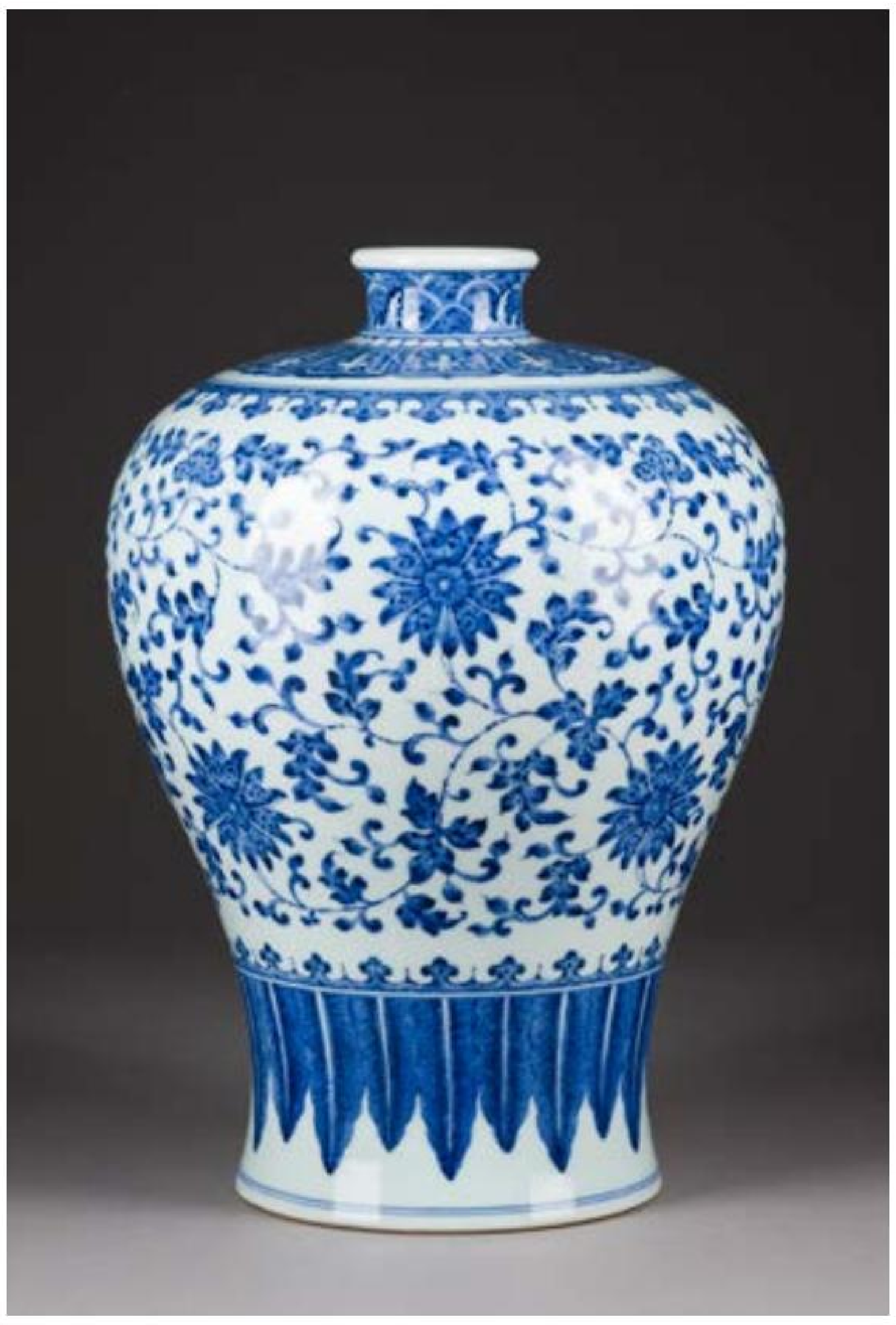


362 | A PAIR OF LARGE BLUE AND WHITE ‘FIGURAL’ BOWLS

China

Porcelain. H. 14 cm. Both bowls are decorated with figural scenes on the interior and exterior, and bear a mark „Daqing Kangxi Nianzhi“ on the base. With traces of use.

€ 600,-

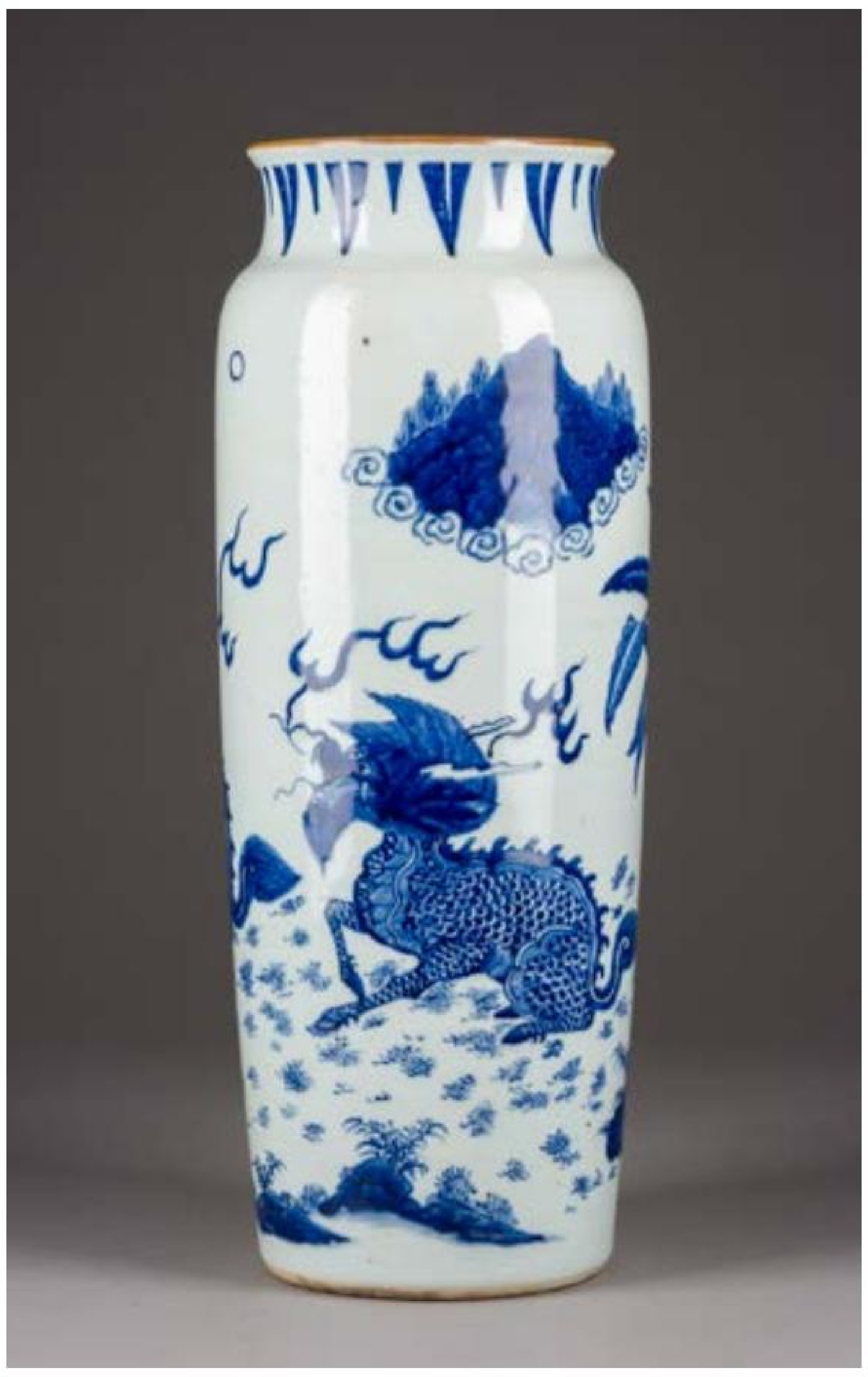


363 | A BLUE AND WHITE MEIPING-VASE

China

Porcelain. H. 33.2 cm. The vase is decorated with lotus flowers. With traces of use.

€ 390,-

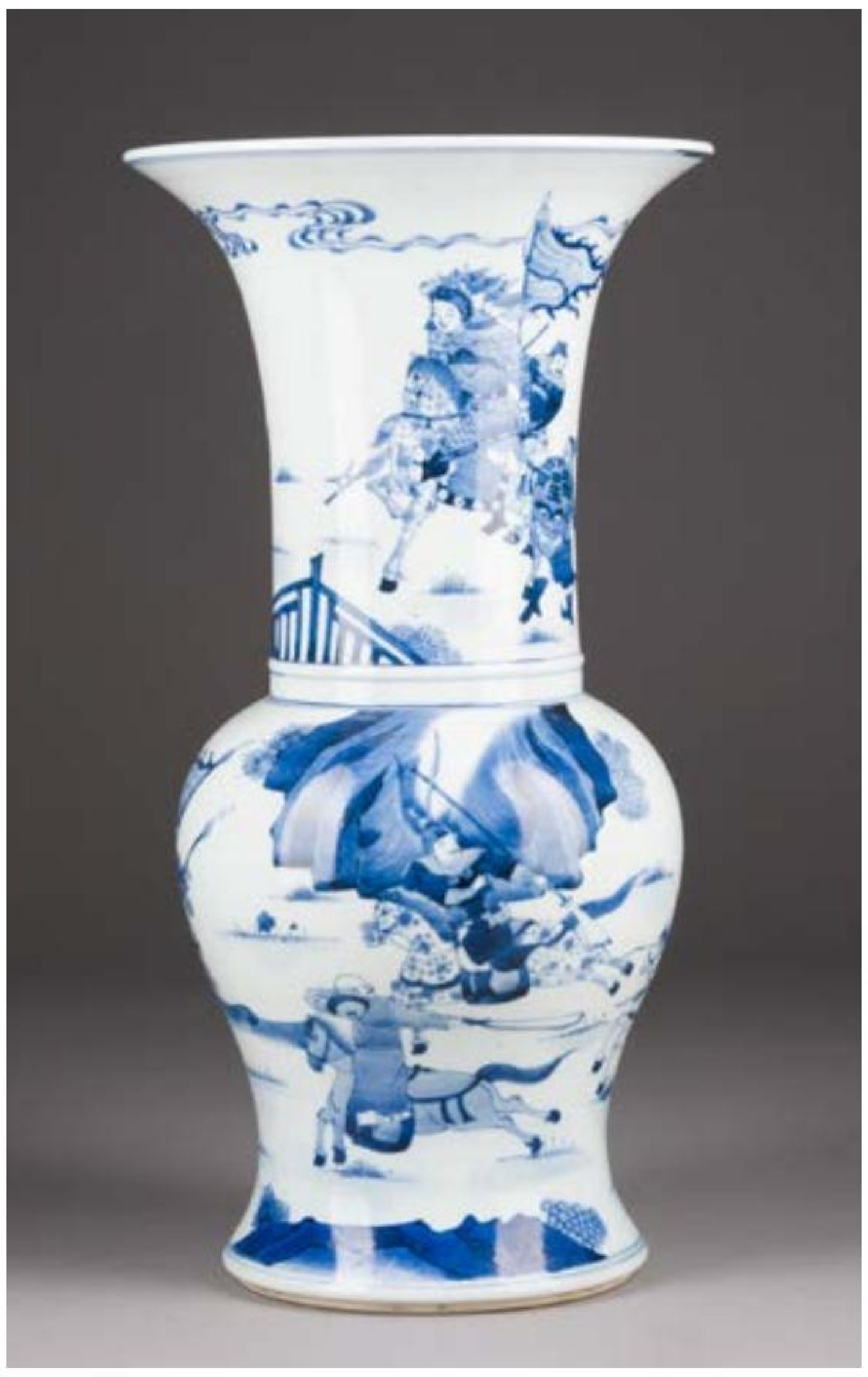


364 | A BLUE AND WHITE ‘MYTHICAL BEAST’ SLEEVE VASE

China

Porcelain. H. 45 cm. The vase is decorated with two mythical beasts, the shoulder featuring anhua decoration. With traces of age and use, partially abraded.

€ 390,-

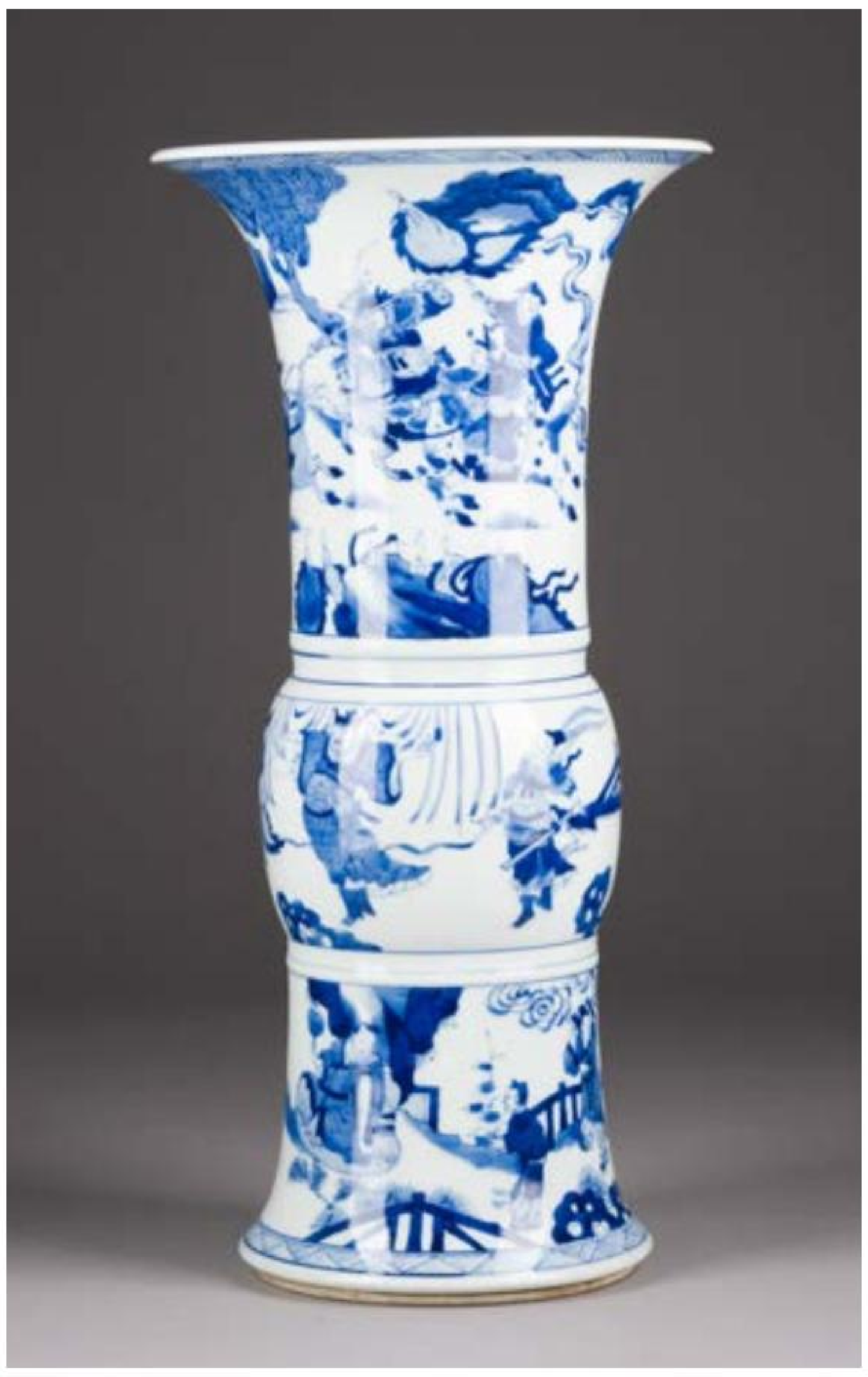


365 | A BLUE AND WHITE ‘FIGURAL’ YENYEN VASE

China

Porcelain. H. 44 cm. The vase is decorated with a scene of warriors, probably depicting the story of Wei Chi Gong Jiu Zhu („Wei Chigong Rescuing His Lord“). With a mark „Da Qing Kangxi Nian Zhi“ on the base. With traces of age and use, partially abraded.

€ 750,-

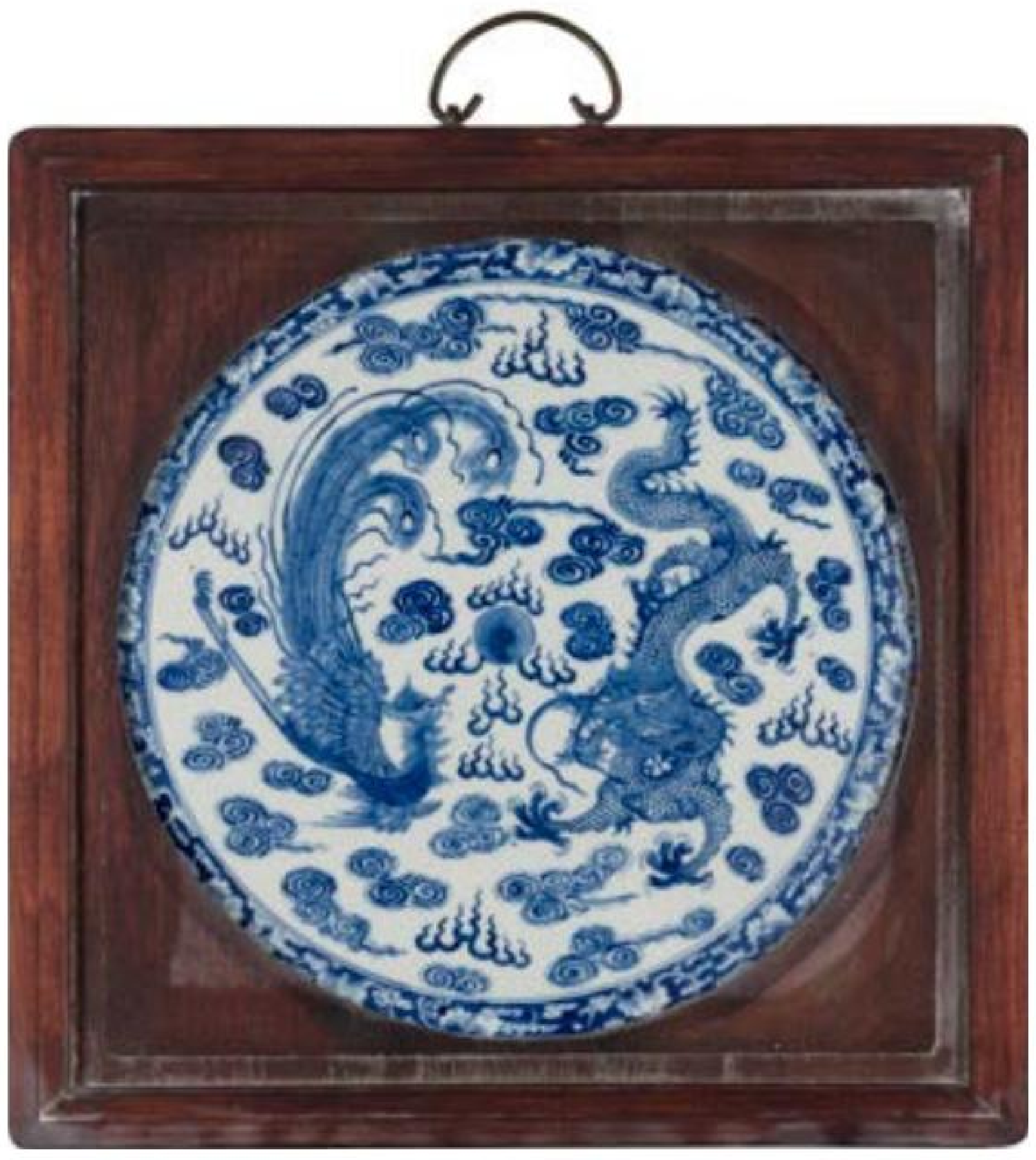


366 | A BLUE AND WHITE ‘FIGURAL’ GU VASE

China

Porcelain. H. 47 cm. The vase is decorated with a scene of warriors. With traces of age and use, partially abraded.

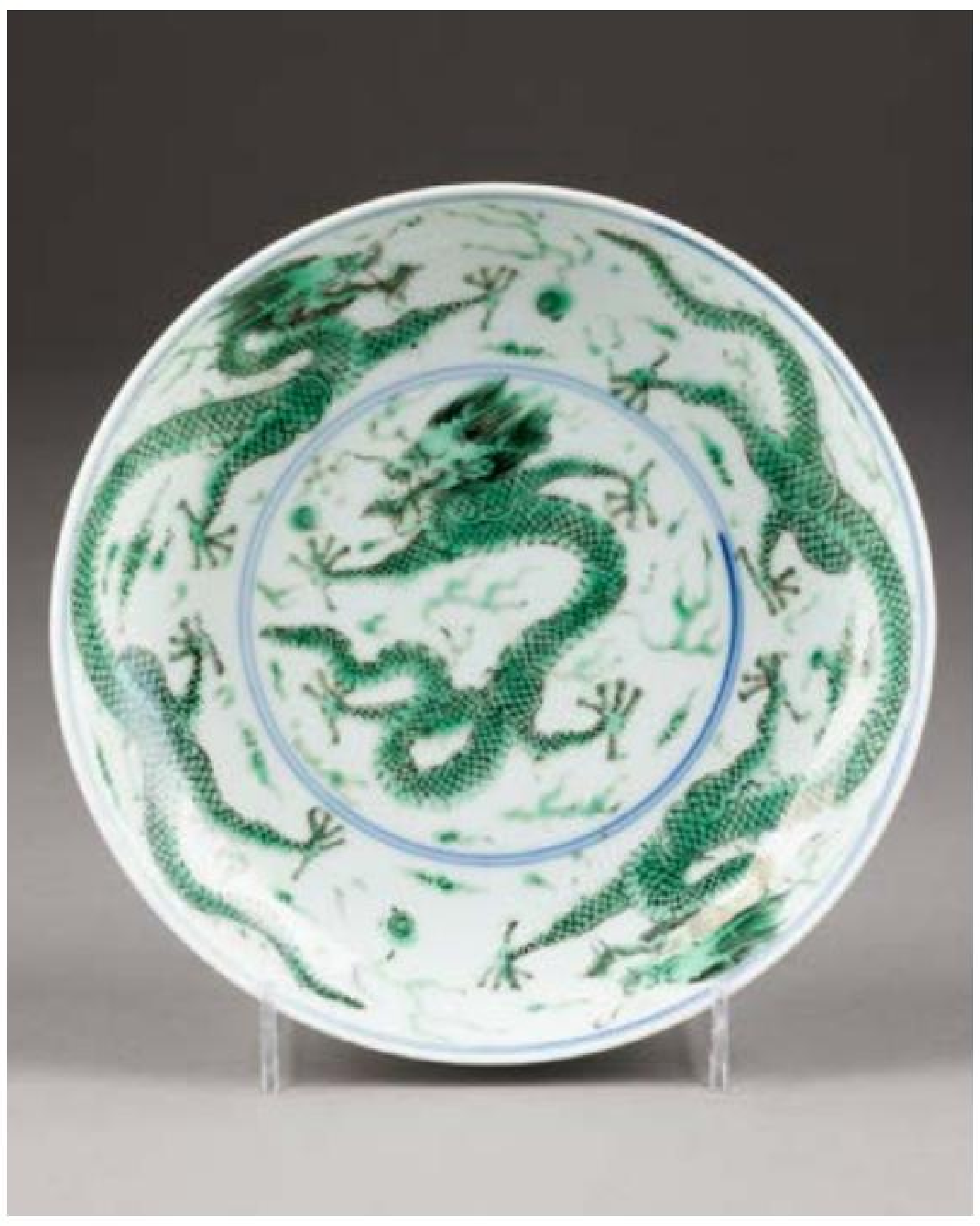
€ 550,-



367 | A WOOD-FRAMED BLUE AND WHITE PORCELAIN PLAQUE
China

Wood/porcelain. Ca. 44.5x44.5 cm. With traces of use and age, partailly abraded.

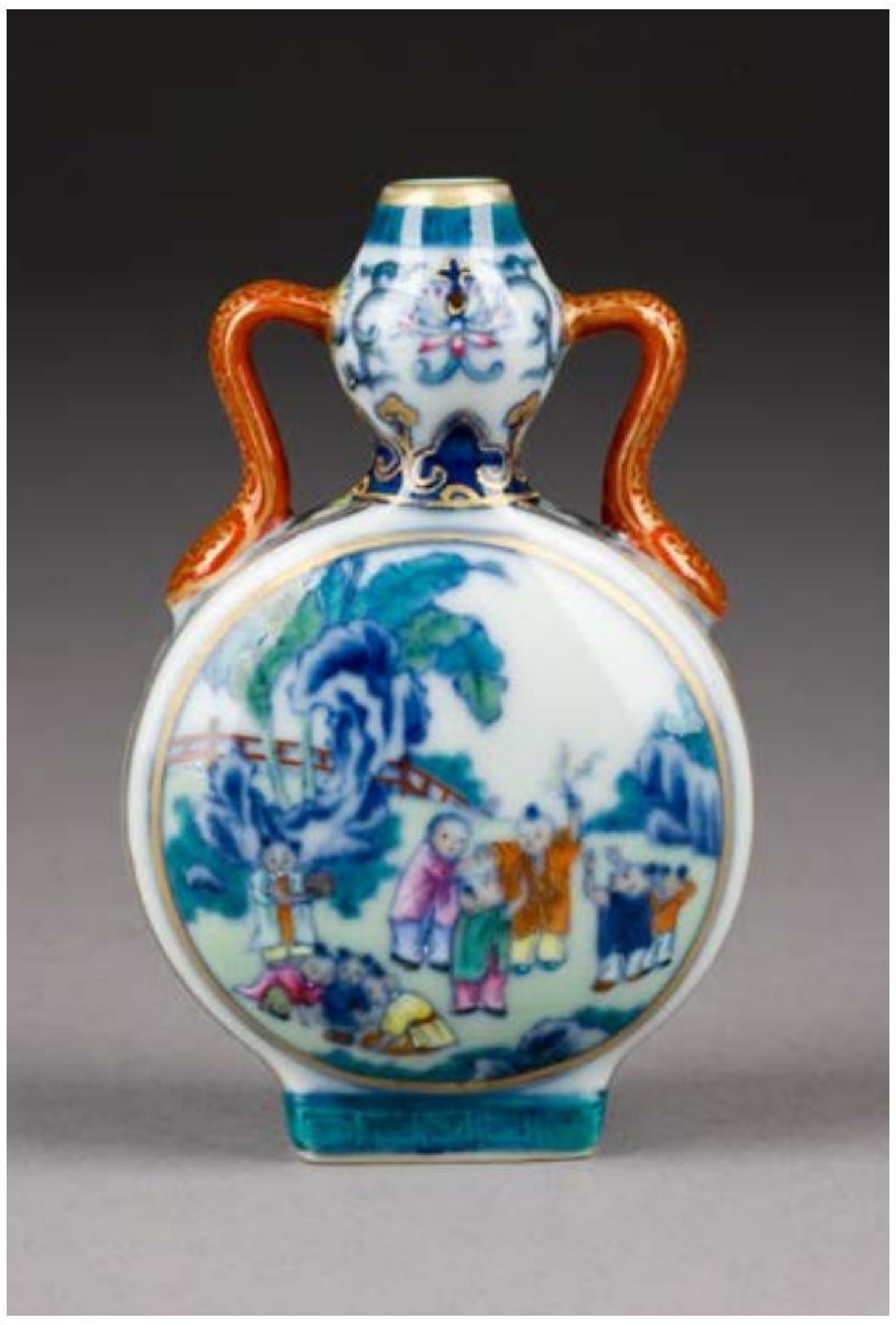
€ 390,-



368 | A GREEN ENAMEL 'DRAGON' DISH
China

Porcelain. D. 16.2 cm. With a „Da Qing Kang Xi Nian Zhi" mark to the base. With traces of use.

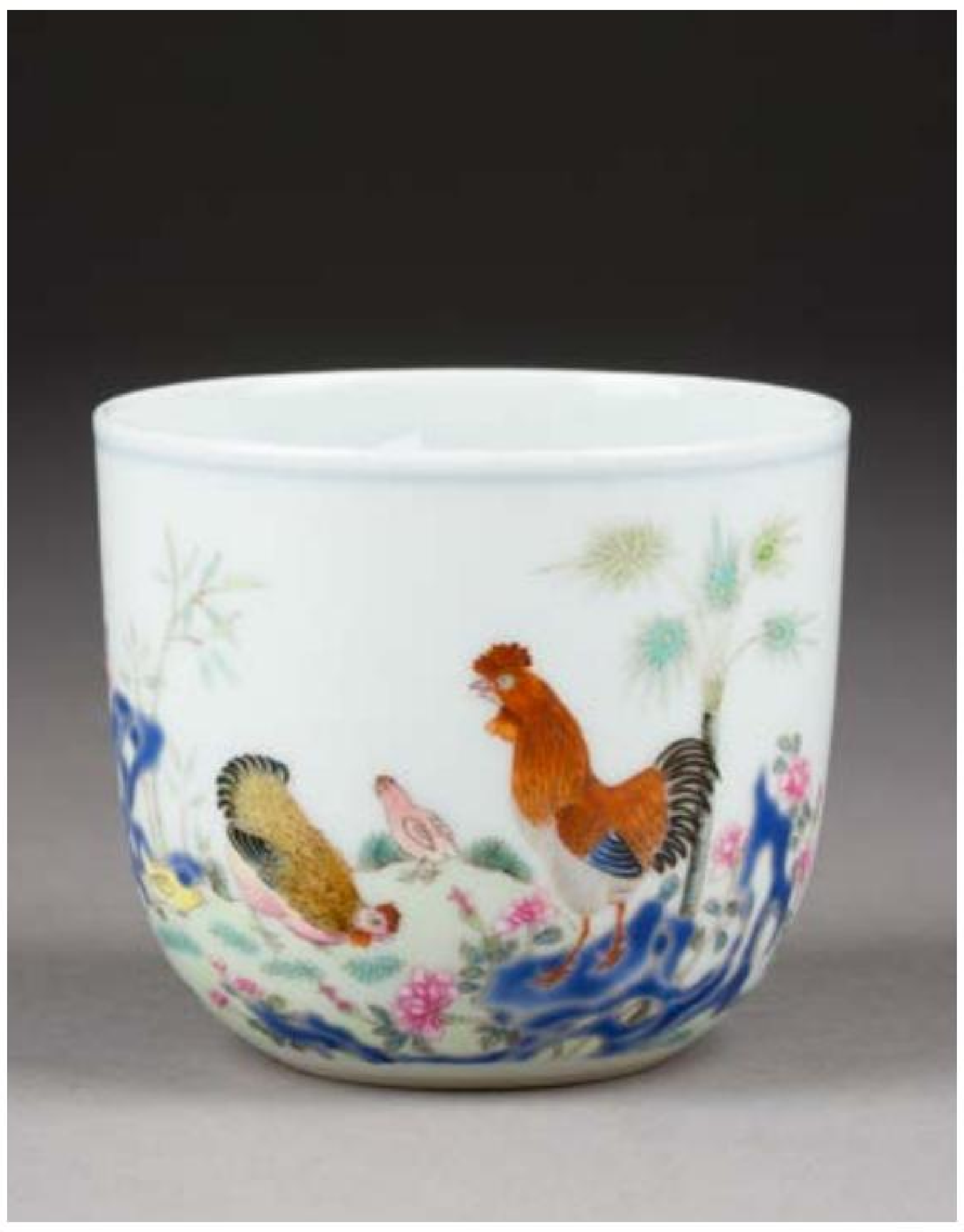
€ 280,-



369 | A SMALL FAMILLE ROSE MOON FLASK
China

Porcelain. H. 9 cm. With mark „Qianlong Nianzhi" on the bottom. With traces of use; minor glaze crackles to the base.

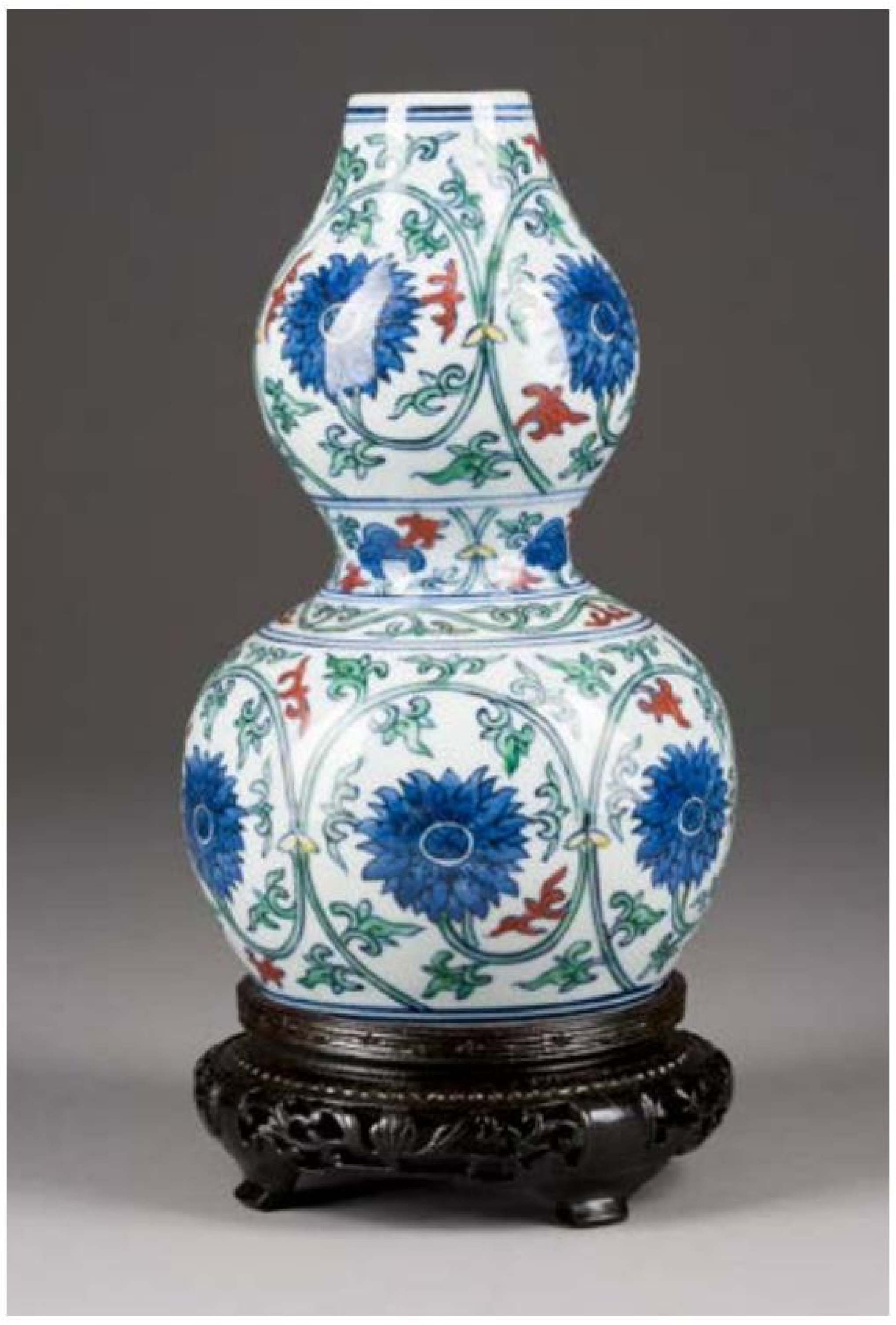
€ 800,-



370 | A FAMILLE ROSE PORCELAIN 'CHICKEN' CUP
China

Porcelain. H. 6.8 cm. The cup is decorated with a rooster, a hen, and two chicks, the reverse inscribed with a lengthy poem dated to the Qianlong bingshen year, and the base bearing the mark „Daqing Qianlong Fanggu". With traces of use.

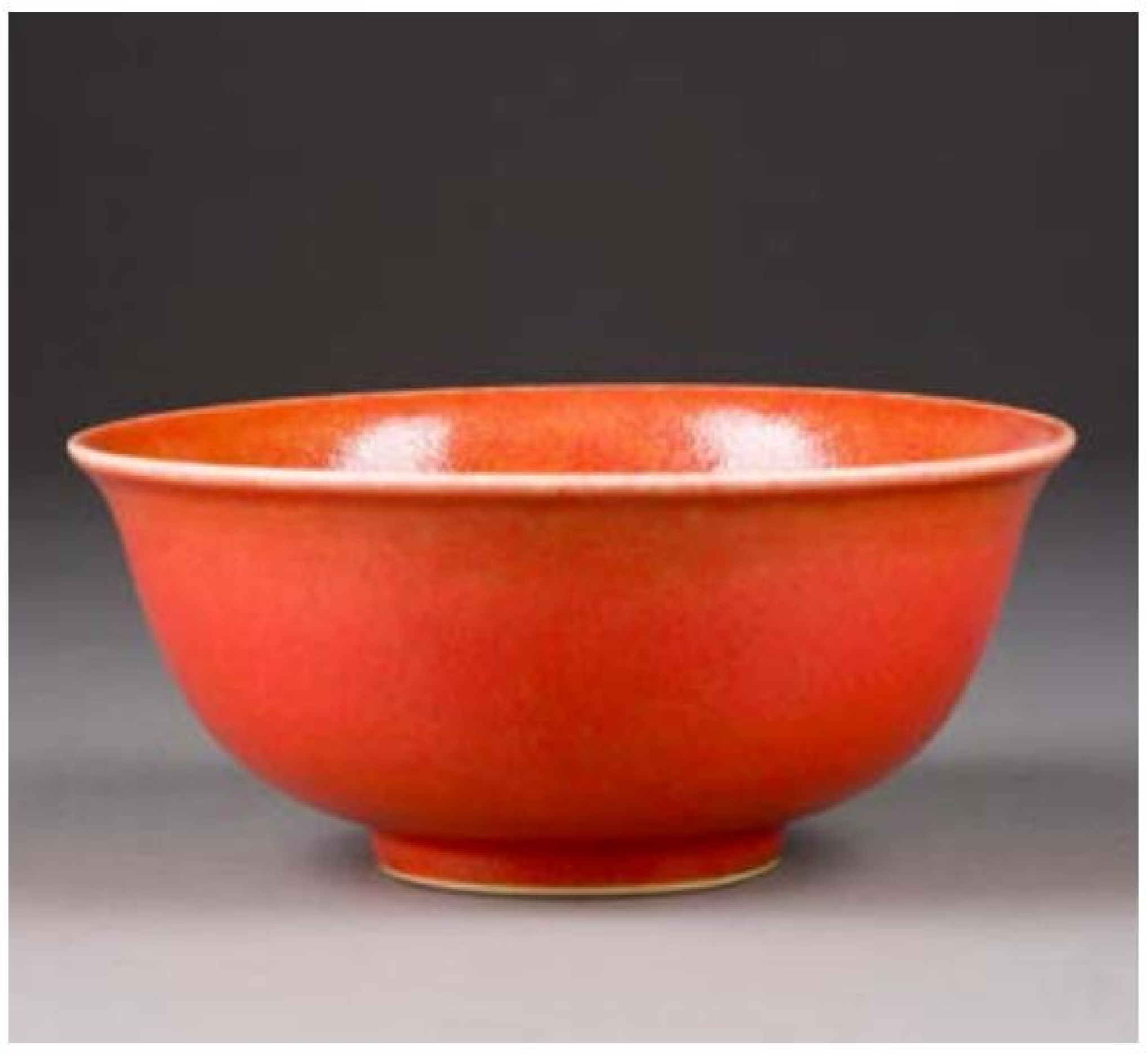
€ 550,-



371 | A DOUCAI DOUBLE-GOURD VASE
China

Porcelain. H. 22 cm. With a mark „Daming Longqing Nianzao" on the base. With traces of use, partially abraded.

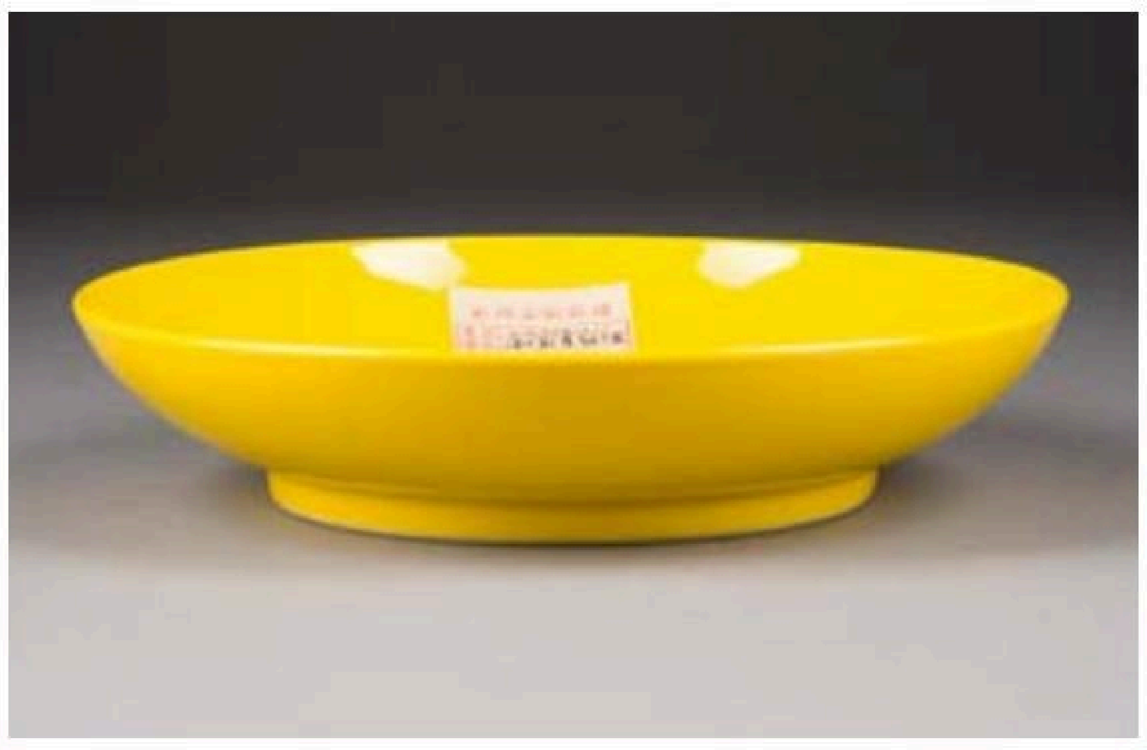
€ 1.000,-



372 | A CORAL-GLAZED BOWL
China

Porcelain. H. 7 cm. With mark „Daqing Tongzhi Nianzhi" on the bottom. With traces of use.

€ 220,-

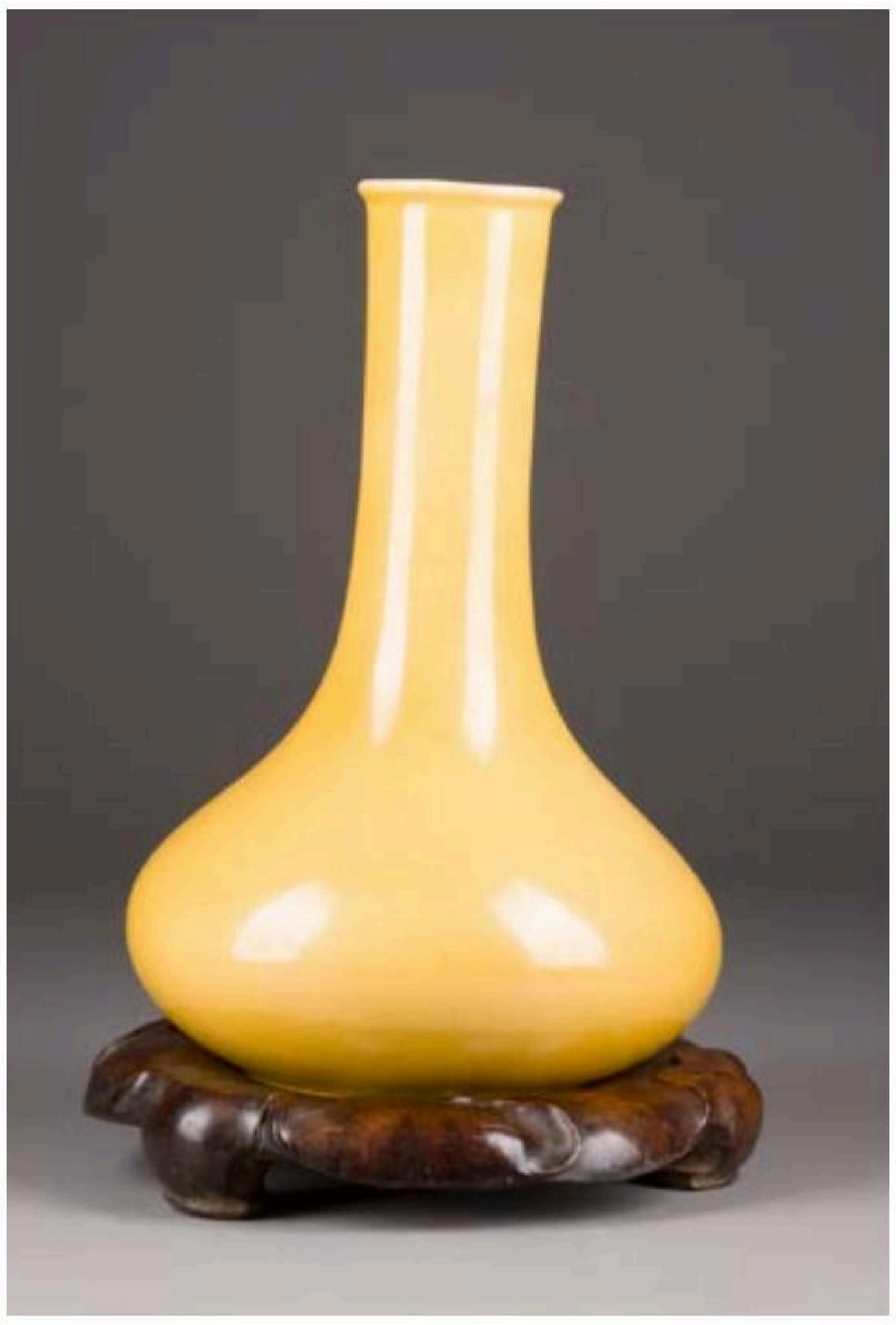


373 | A YELLOW-GROUND DISH

China

Porcelain. D. 22.5 cm. With mark „Daqing Xianfeng Nianzhi“ on the bottom. With traces of use.

€ 180,-

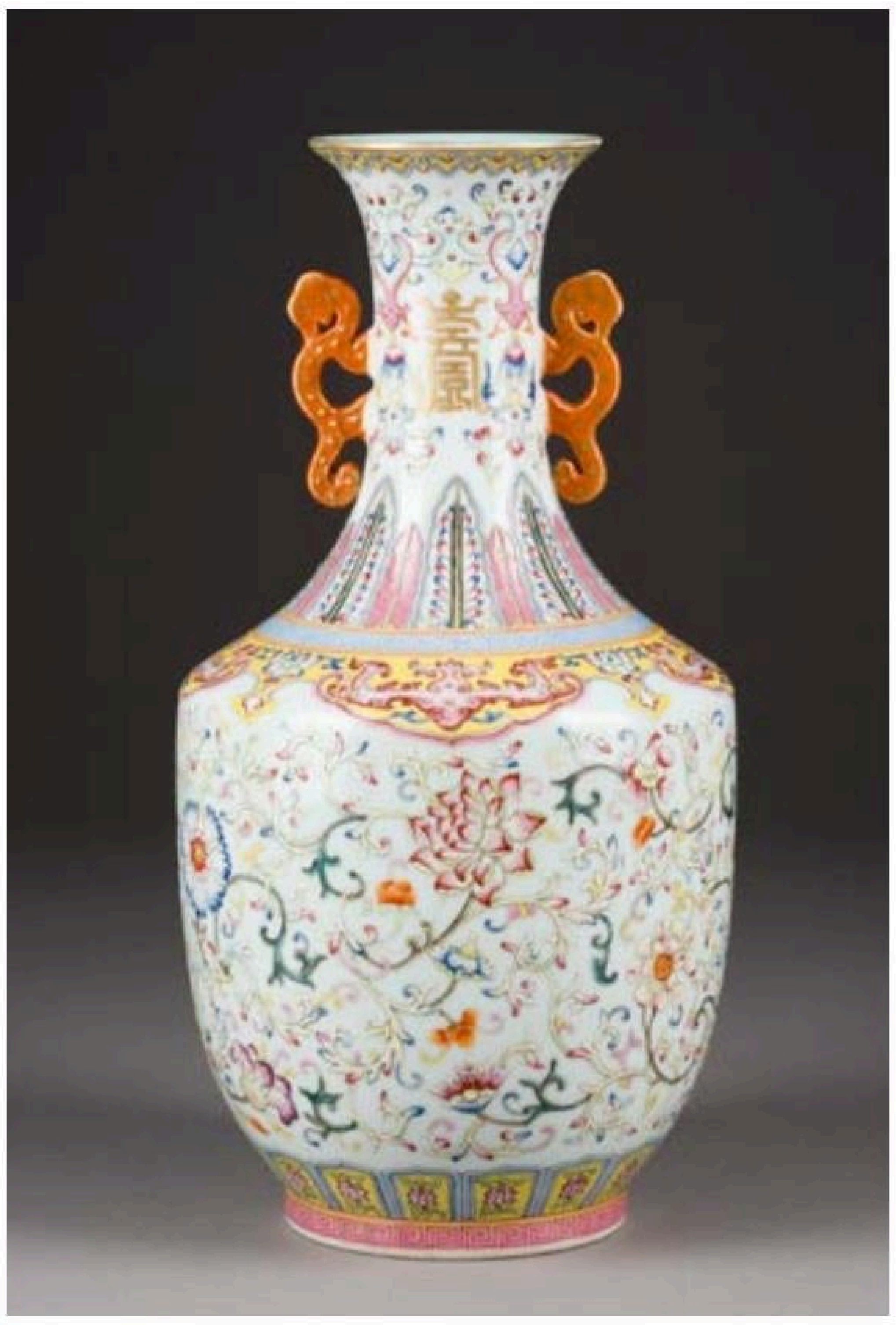


374 | A YELLOW-GROUND CRACKLE GLAZE LONG-NECK VASE

China

Porcelain. H. 35.5 cm (37.3 cm with wooden base). With traces of use, partially abraded.

€ 200,-

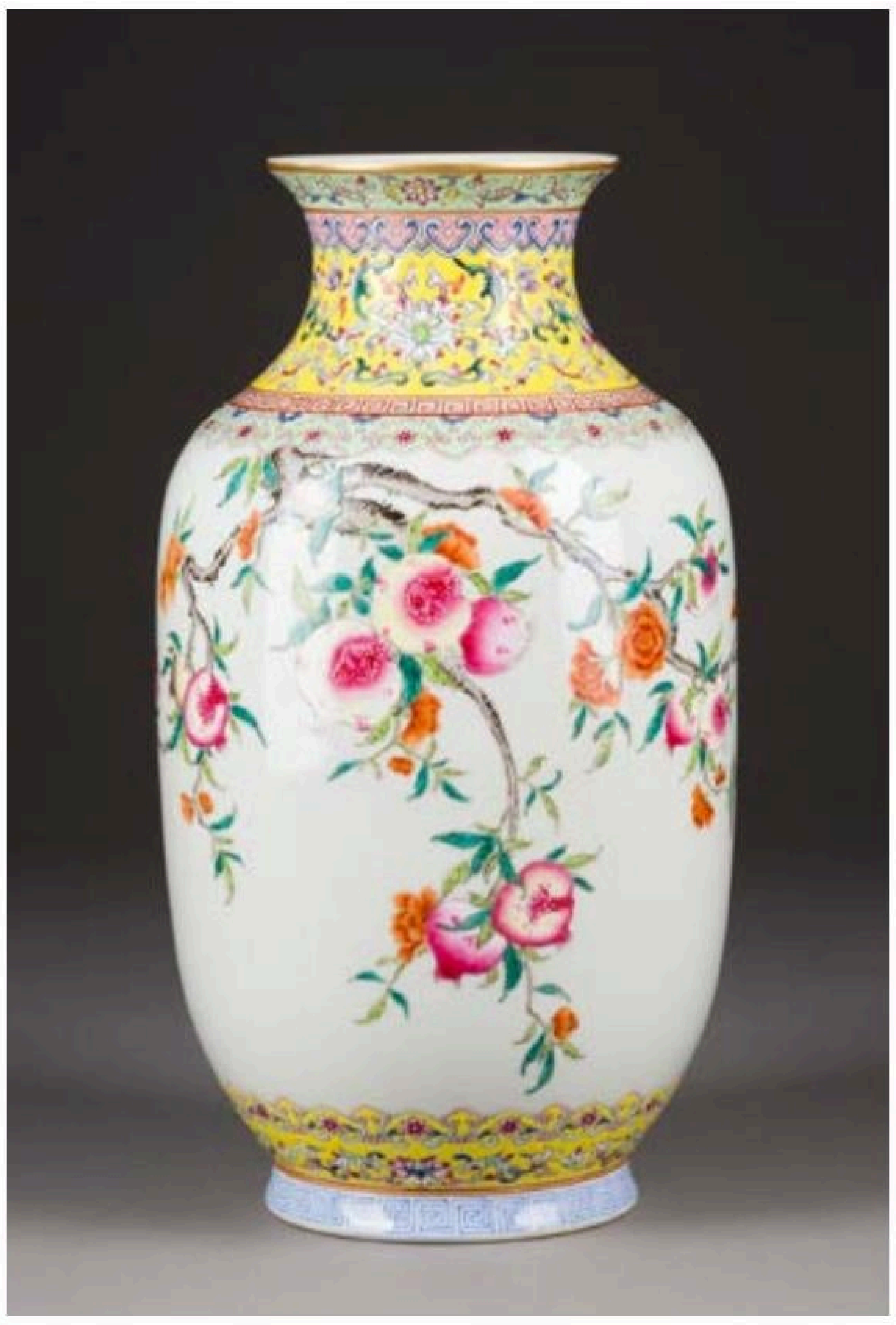


375 | A FAMILLE-ROSE ‘FLORAL’ VASE

China

Porcelain. H. 29.5 cm. The vase is decorated with flowers, and the neck is flanked by kui dragon-shaped handles, bearing a mark „Da Qing Jiaqing Nianzhi“ on the base. With traces of use, a large chip to the rim.

€ 420,-

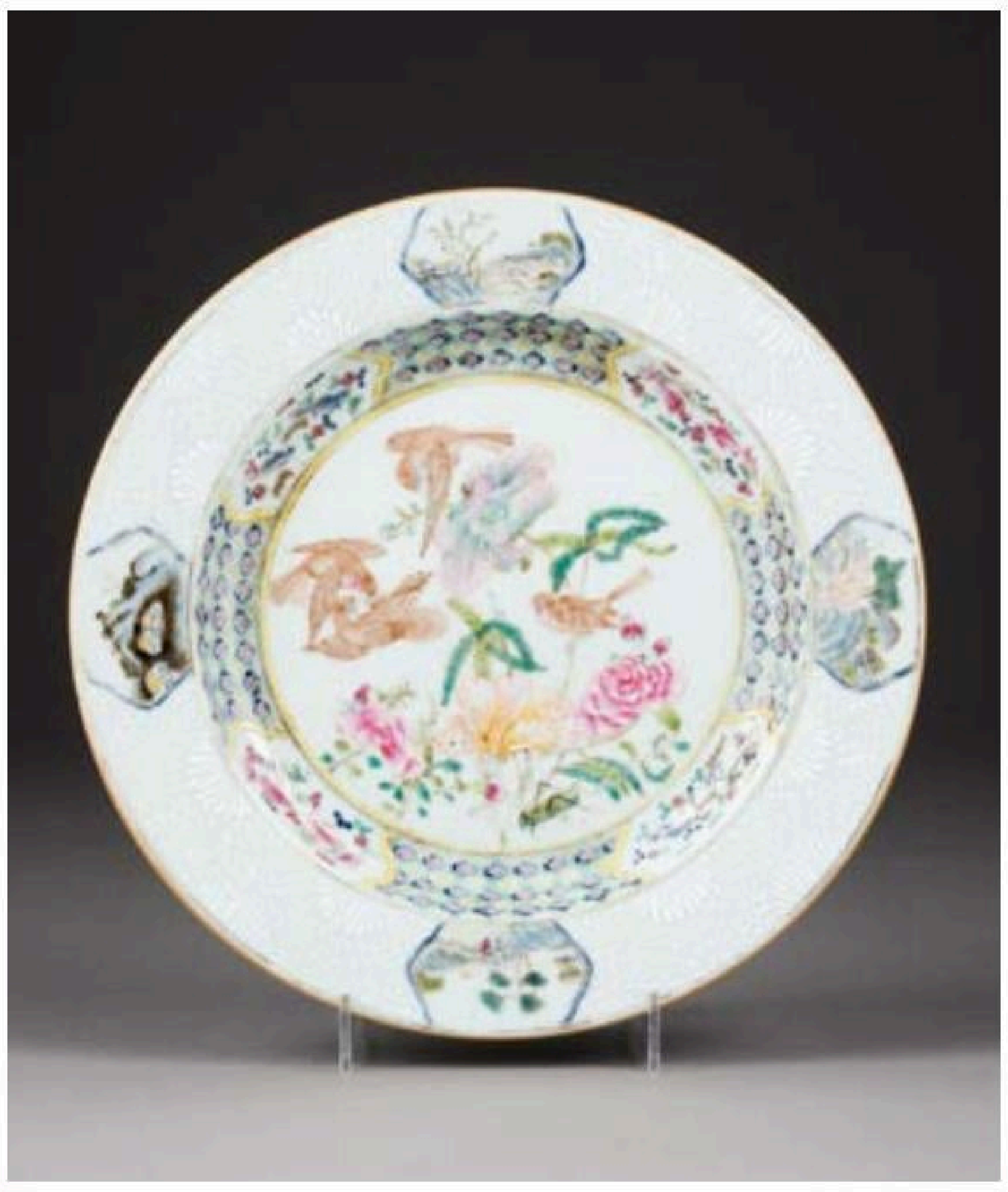


376 | A FAMILLE-ROSE VASE

China

Porcelain. H. 27.7 cm. The vase is decorated with flowers and pomegranates, bearing a mark „Da Qing Qianlong Nianzhi“ on the base. With traces of use.

€ 650,-

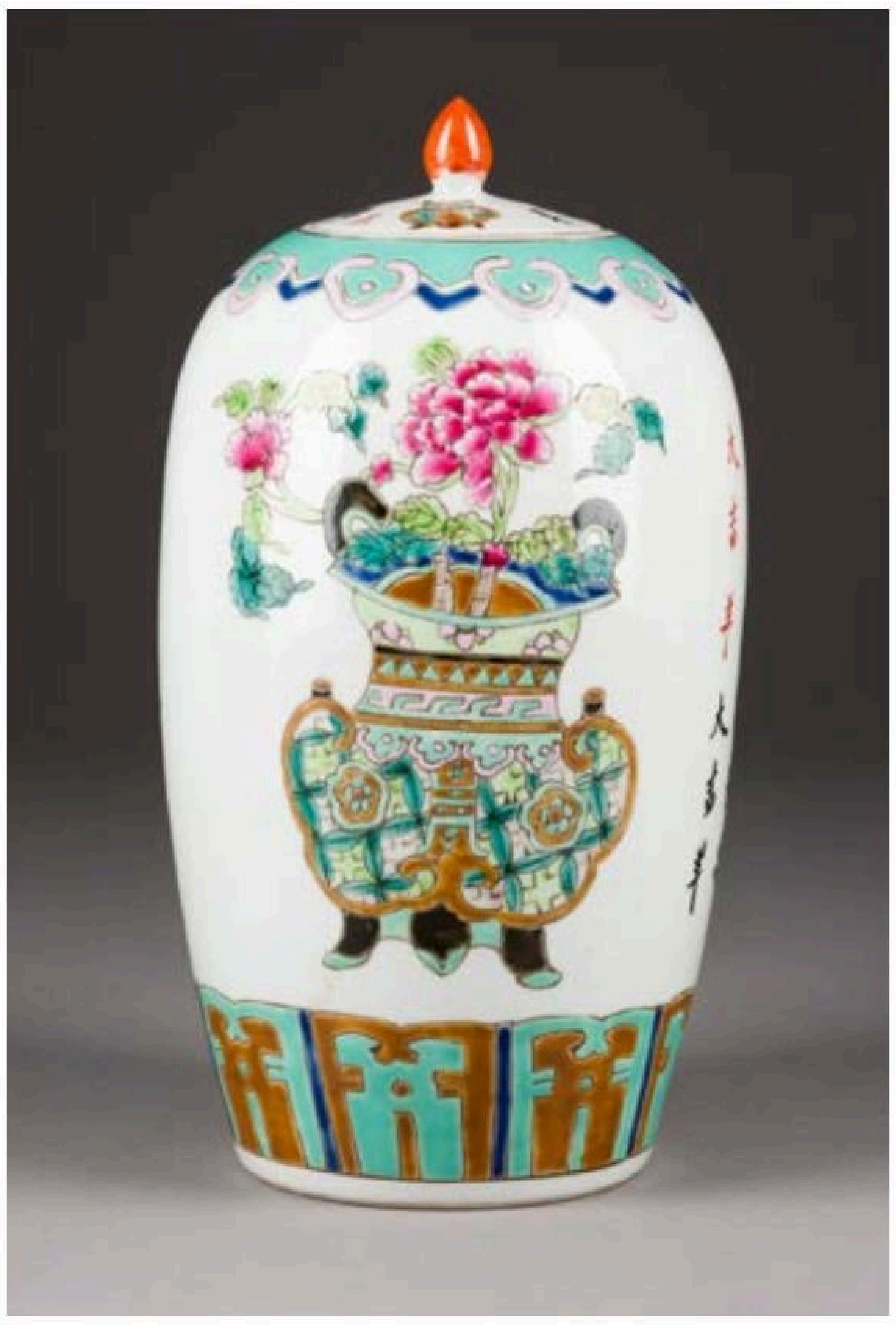


377 | A FAMILLE-ROSE ‘FLORAL’ DISH

China

Porcelain. D. 22.5 cm. The dish is decorated with flowers and a bird in the center, with four panels around the rim, each containing a landscape scene. With traces of age and use, partially abraded.

€ 300,-

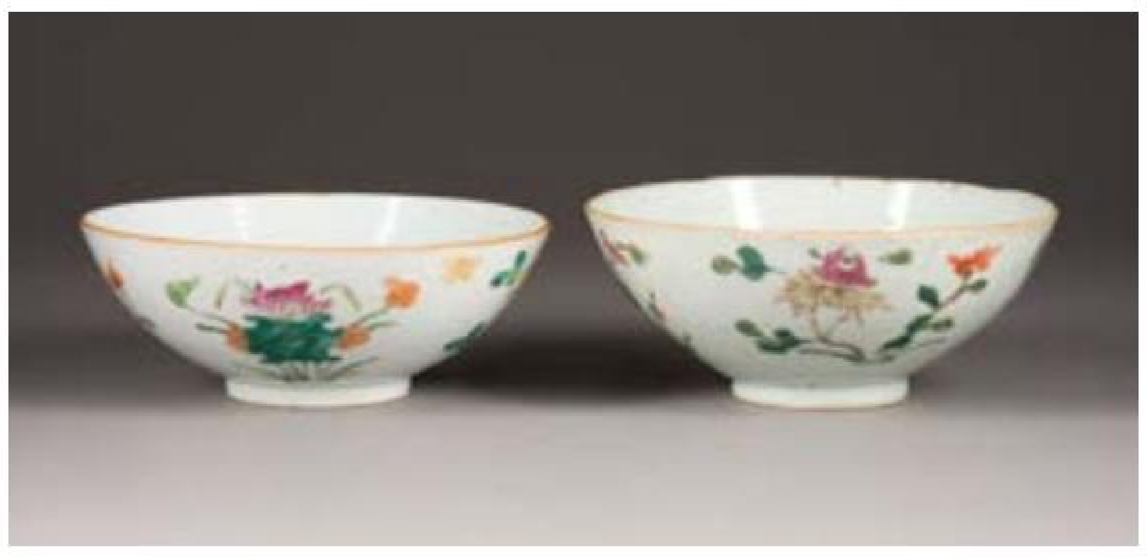


378 | A FAMILLE ROSE ‘ANTIQUES’ JAR AND COVER

China

Porcelain. H. 24.7 cm. With a mark ‘tongzhi nianzhi’ on the base. With traces of use.

€ 200,-

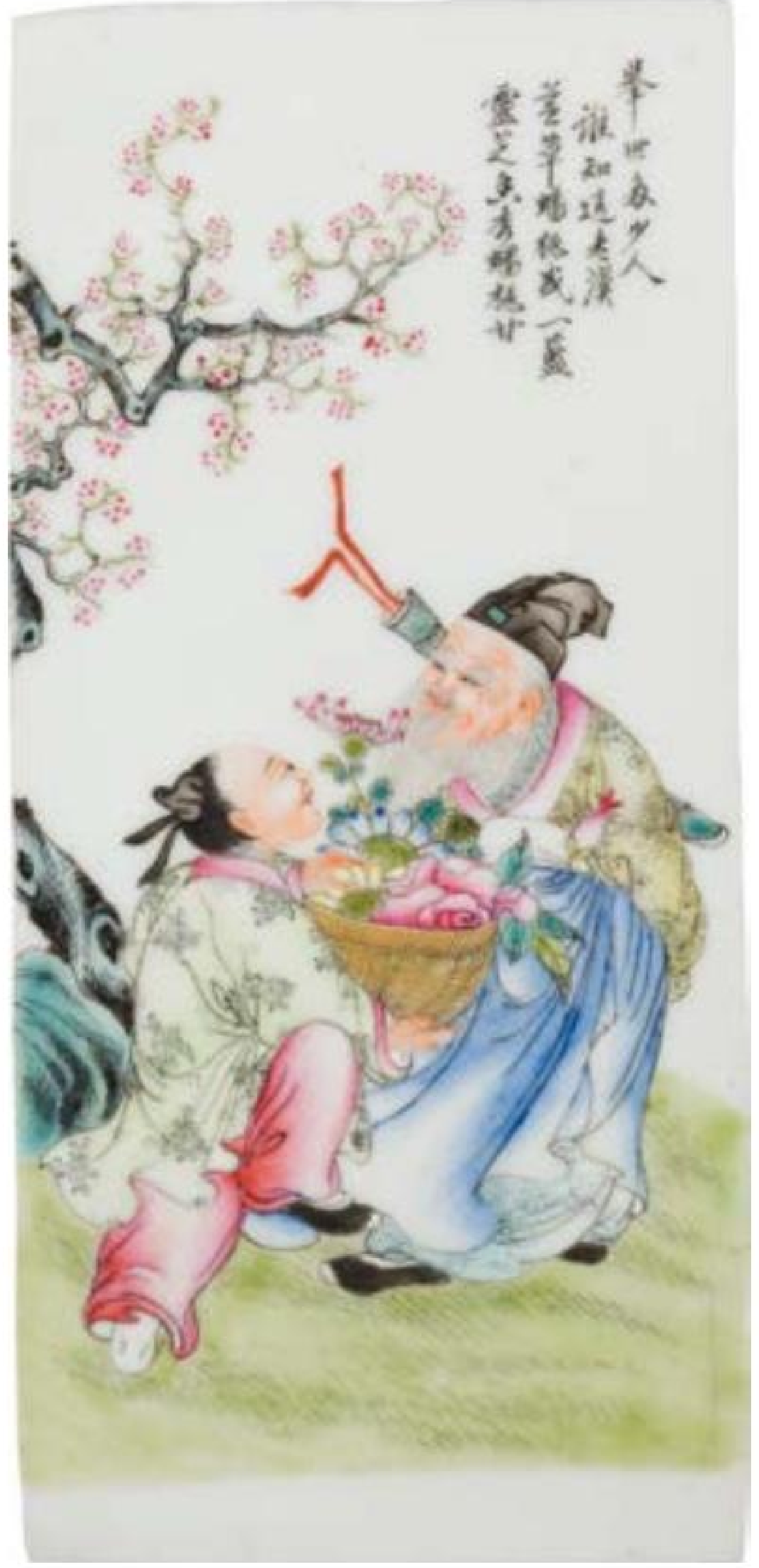


379 | TWO FAMILLE-ROSE 'FLORAL' BOWLS

China, 19th/20th century

Porcelain. H. 7.8-8.5 cm. Both with mark on the base. With traces of use and age, partially abraded.

€ 120,-

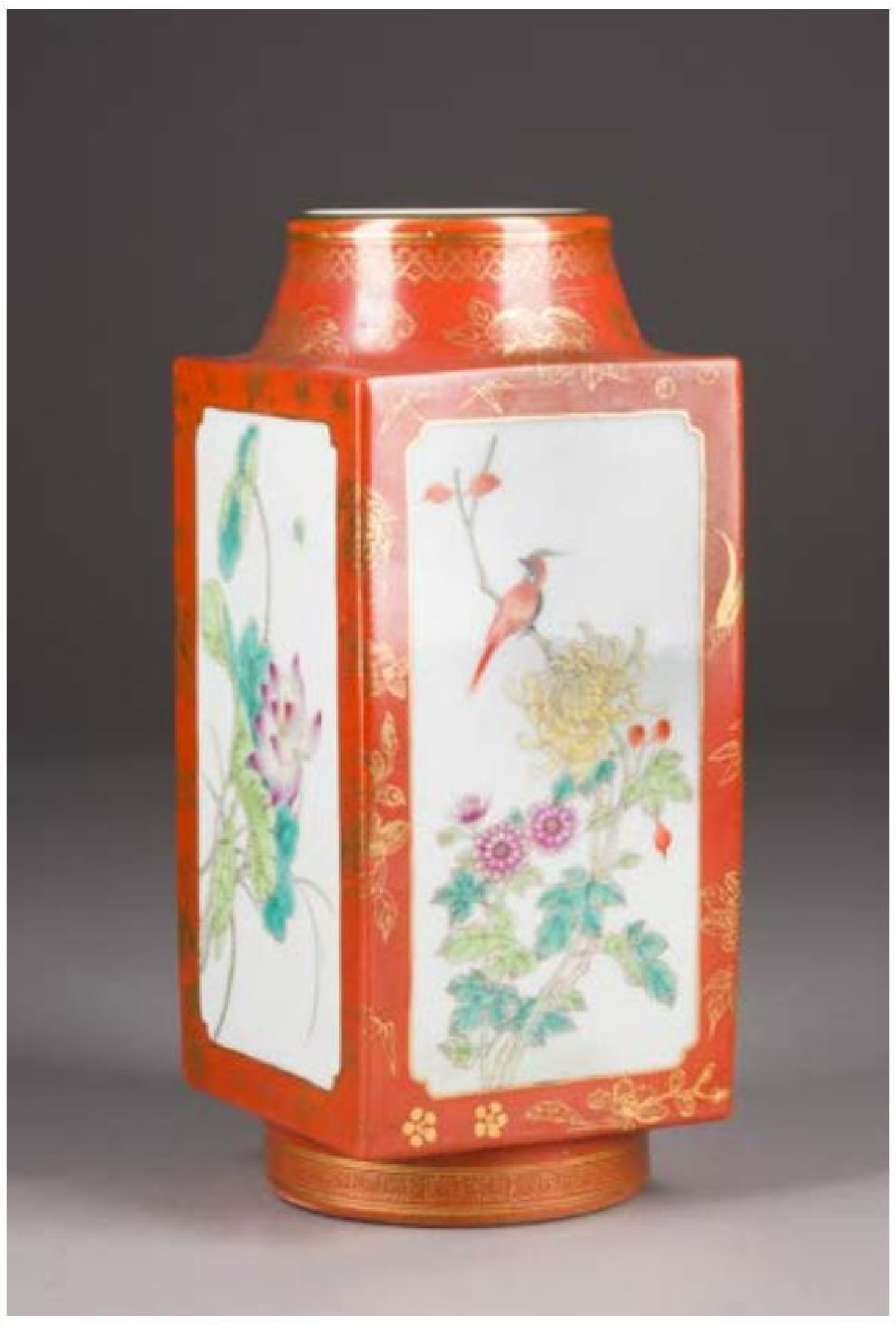


380 | A FRAMED FAMILLE-ROSE PORCELAIN PLAQUE

China, 20th century

Porcelain. 35.3x25.5 cm. With traces of age.

€ 120,-

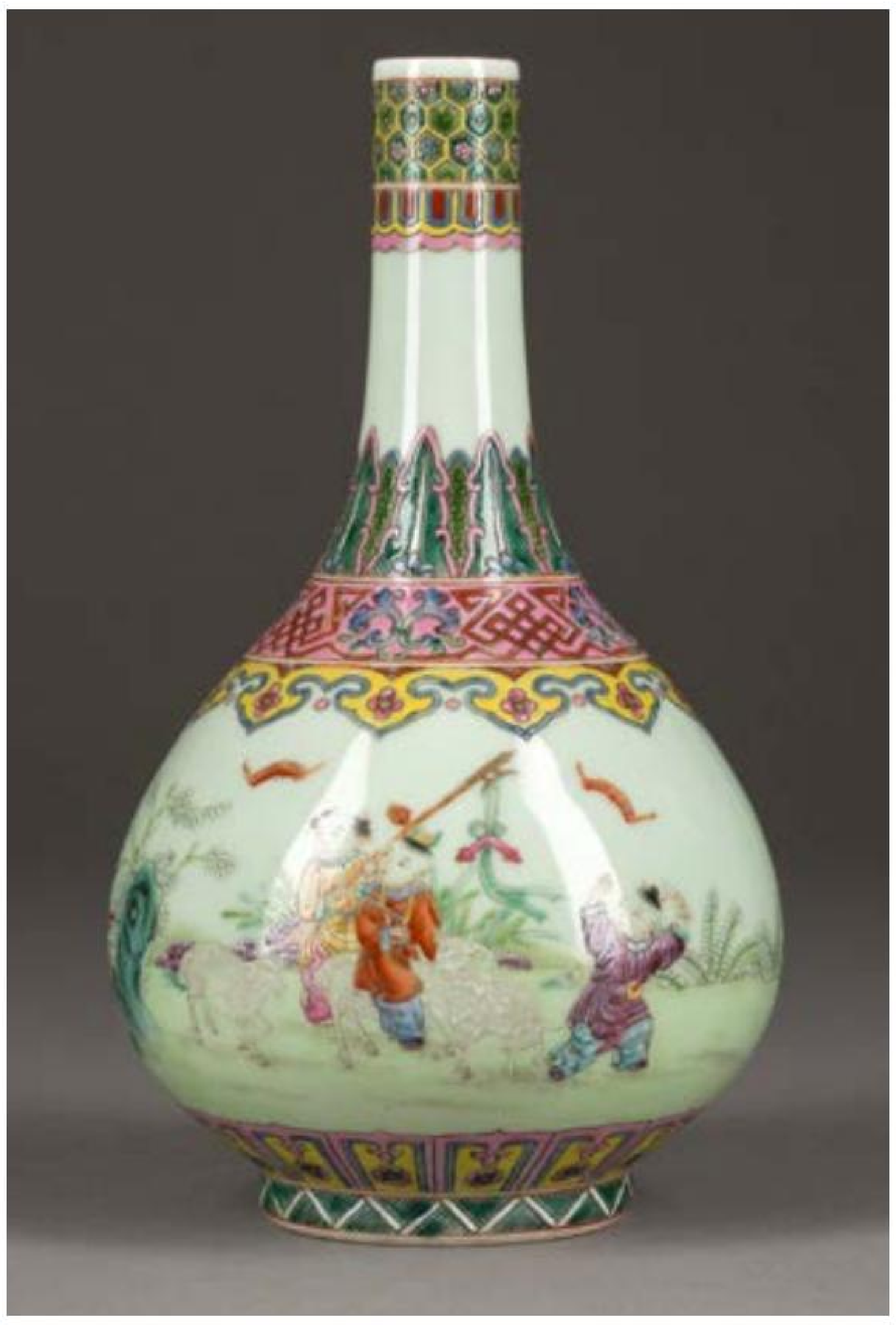


381 | A FAMILLE ROSE-DECORATED CORAL-GROUND CONG-VASE

China, Republic period

Porcelain. H. 24.8 cm. The vase is in cong form, with a coral-red ground decorated with gilt floral patterns. Each of the four sides features an open panel, within which flowers and birds are painted on a white ground, with a mark „Jingdezhen Zhi" on the base. With traces of use.

€ 280,-

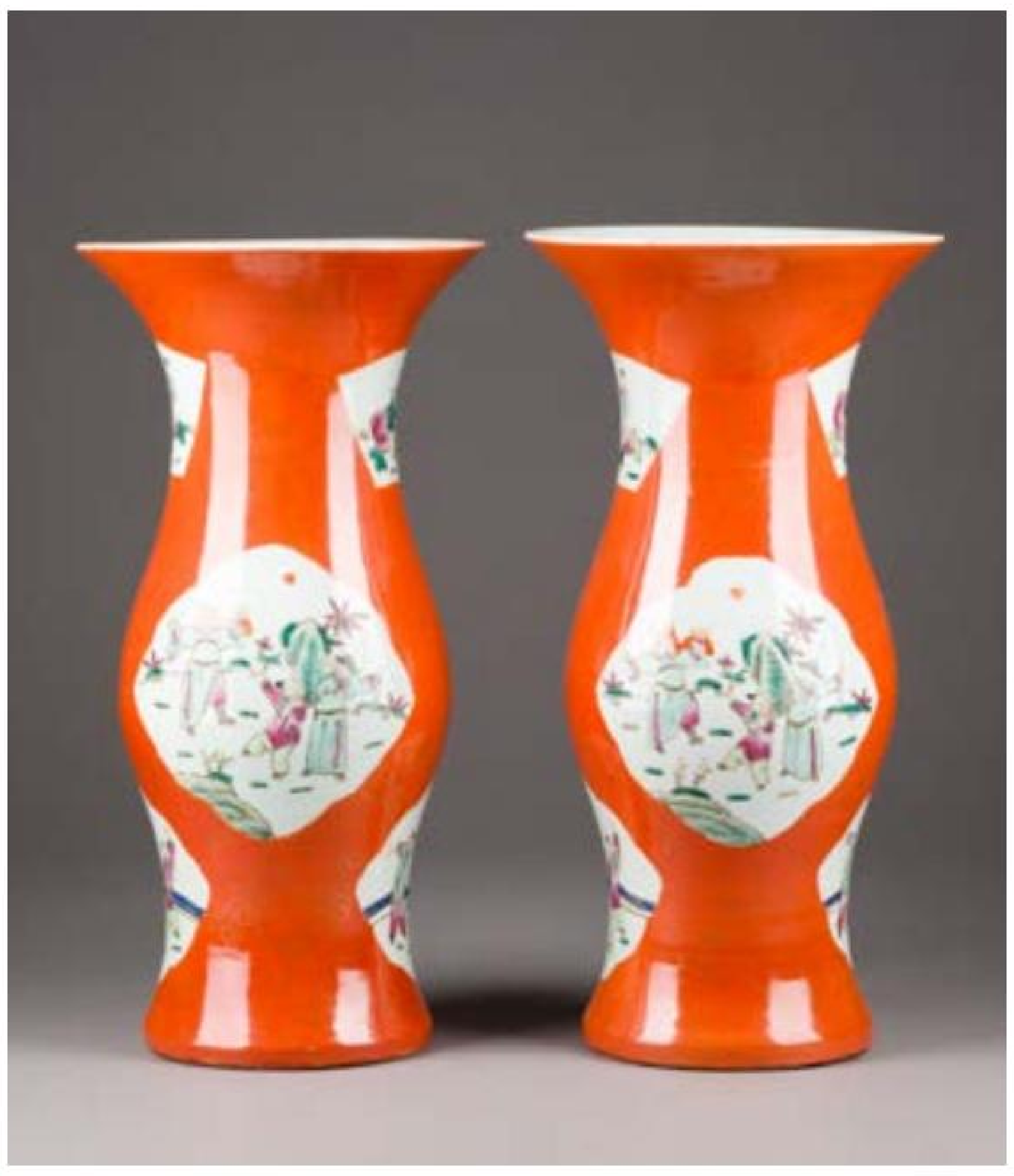


382 | A CELADON-GLAZED FAMILLE ROSE 'BOYS' BOTTLE VASE

China, 19th/20th century

Porcelain. H. 22.5 cm. The vase is decorated with scenes of boys at play. With a mark 'daqing qianlong nianzhi' on the bottom. With traces of use.

€ 300,-

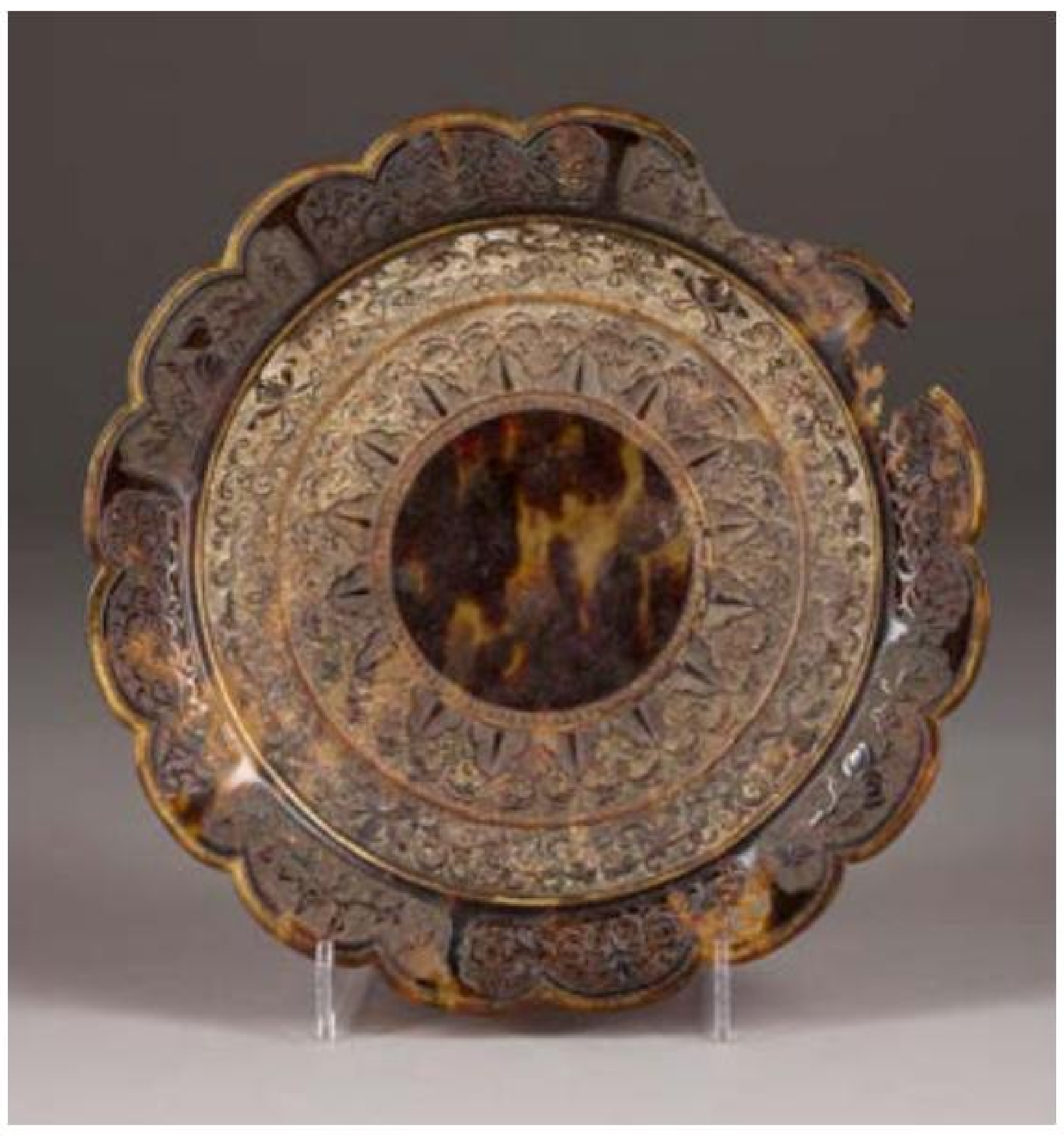


383 | A PAIR OF FAMILLE-ROSE ORANGE-GROUND VASES

China

Porcelain. H. 36.5 cm. With traces of use.

€ 300,-

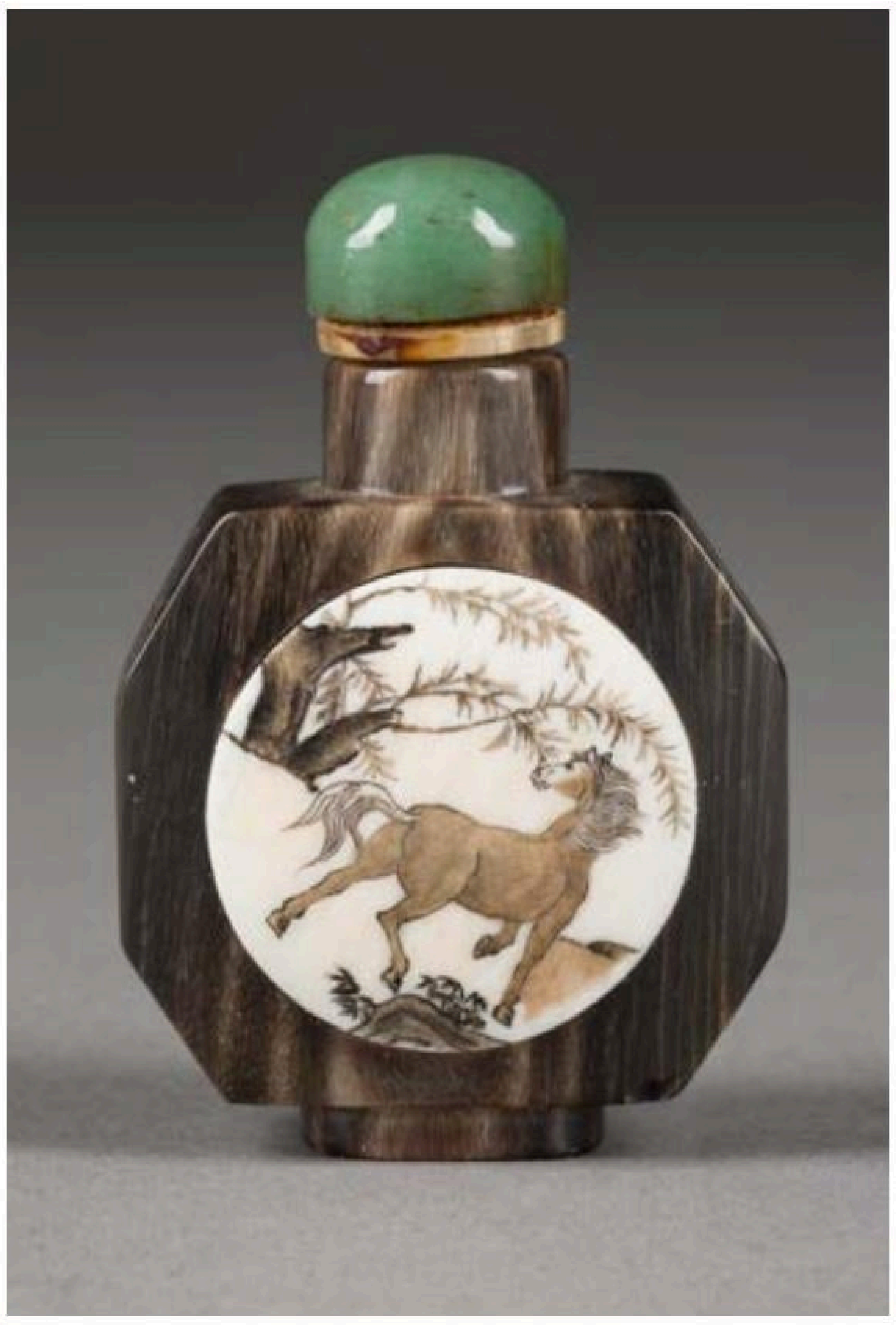


384 | A FINELY CARVED TORTOISESHELL DISH

China

Tortoiseshell. D. 18.5 cm. The base incised with the mark „Xian Fu Gong". With traces of use and age, partially damaged and abraded.

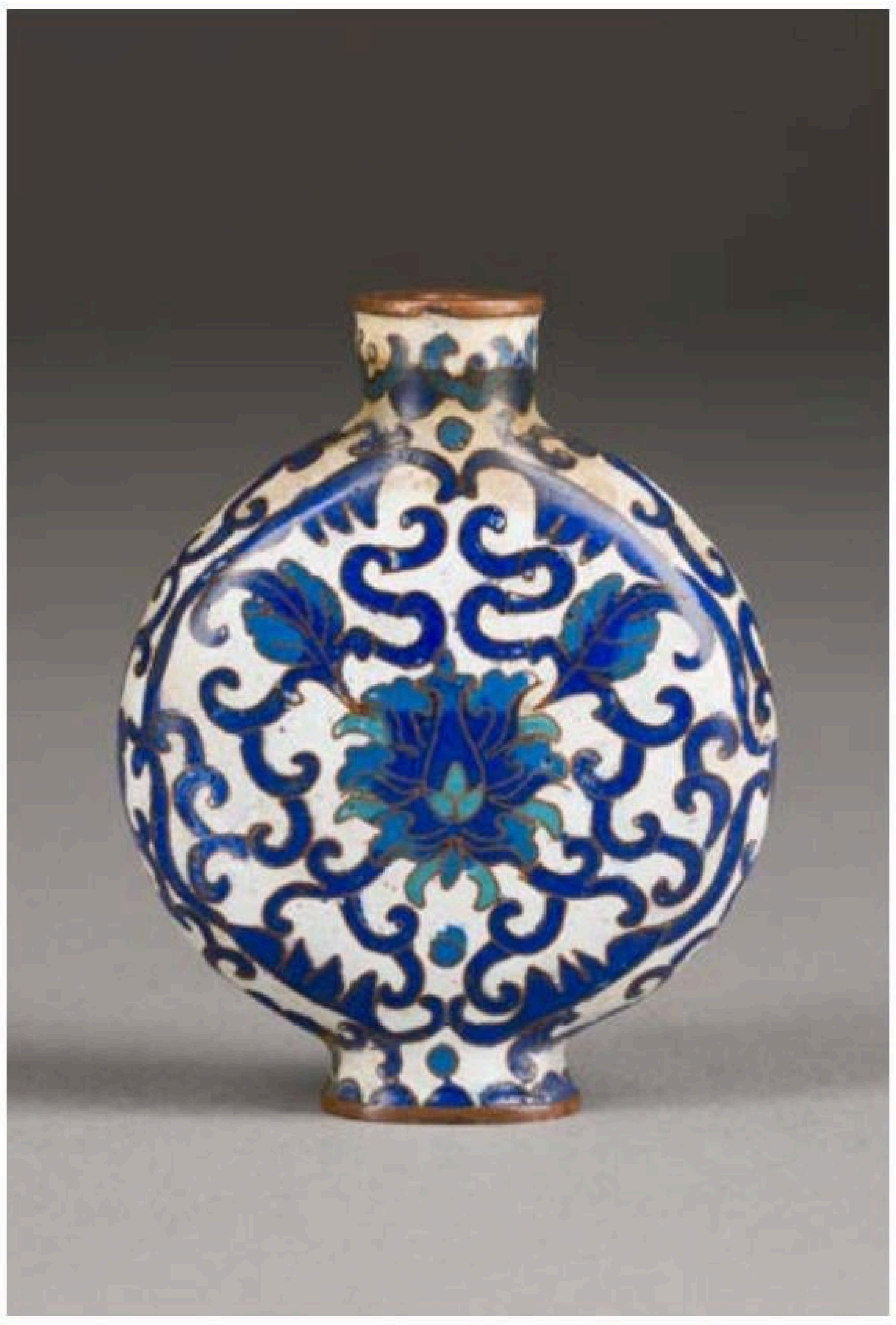
€ 500,-



385 | A CARVED HORN SNUFF BOTTLE
China, 19th/20th century

Horn/jade. H. 5.4 cm. The bottle is decorated on one side with a censer, and on the other side with a plaque inlaid and decorated with a horse, equipped with a green jade stopper. With traces of use, chipped on one corner.

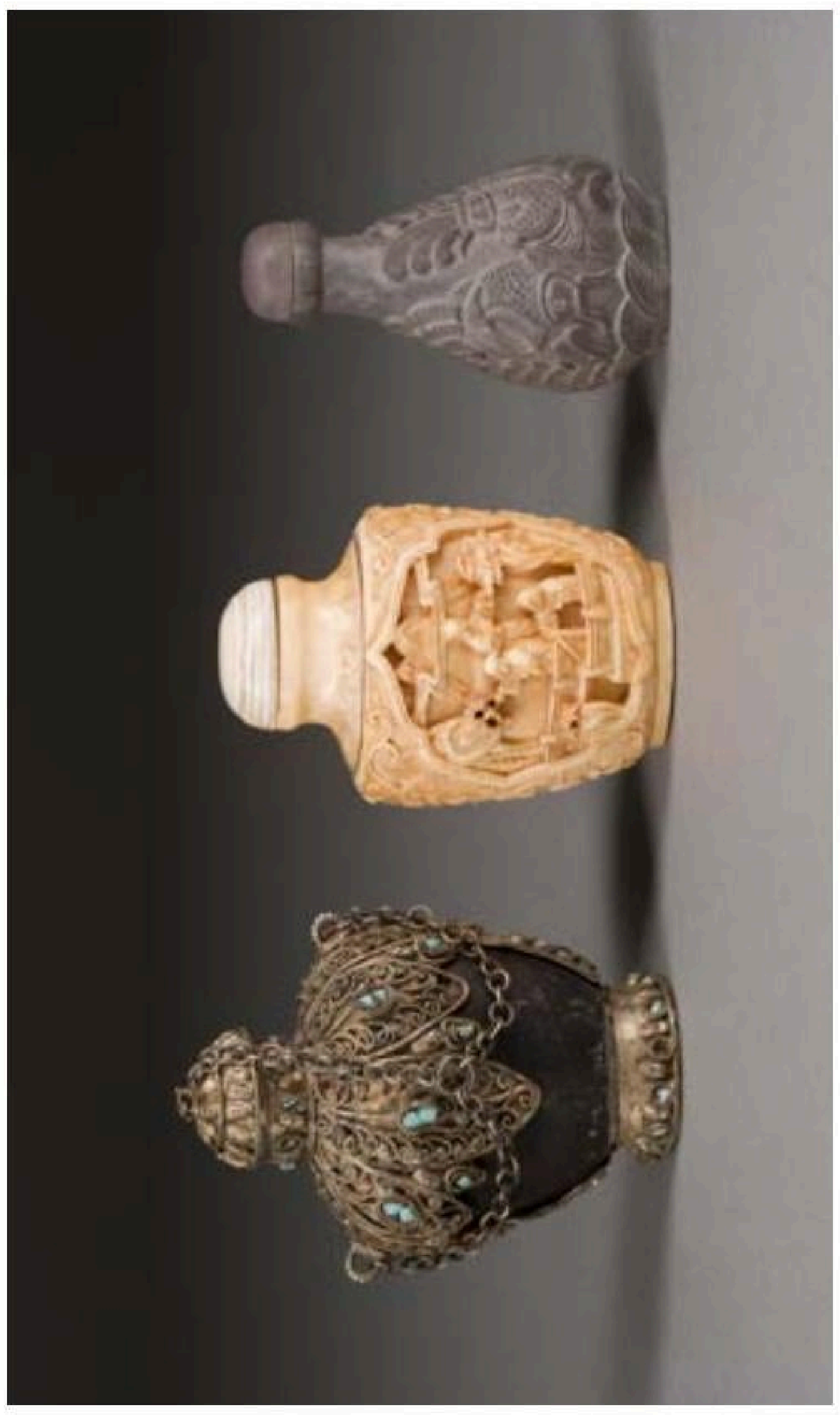
€ 80,-



386 | A CLOISONNÉ SNUFF BOTTLE
China, 20th century

Cloisonné. H. 6.5 cm. With a mark „qian long nian zhi“ on the bottom. With traces of use.

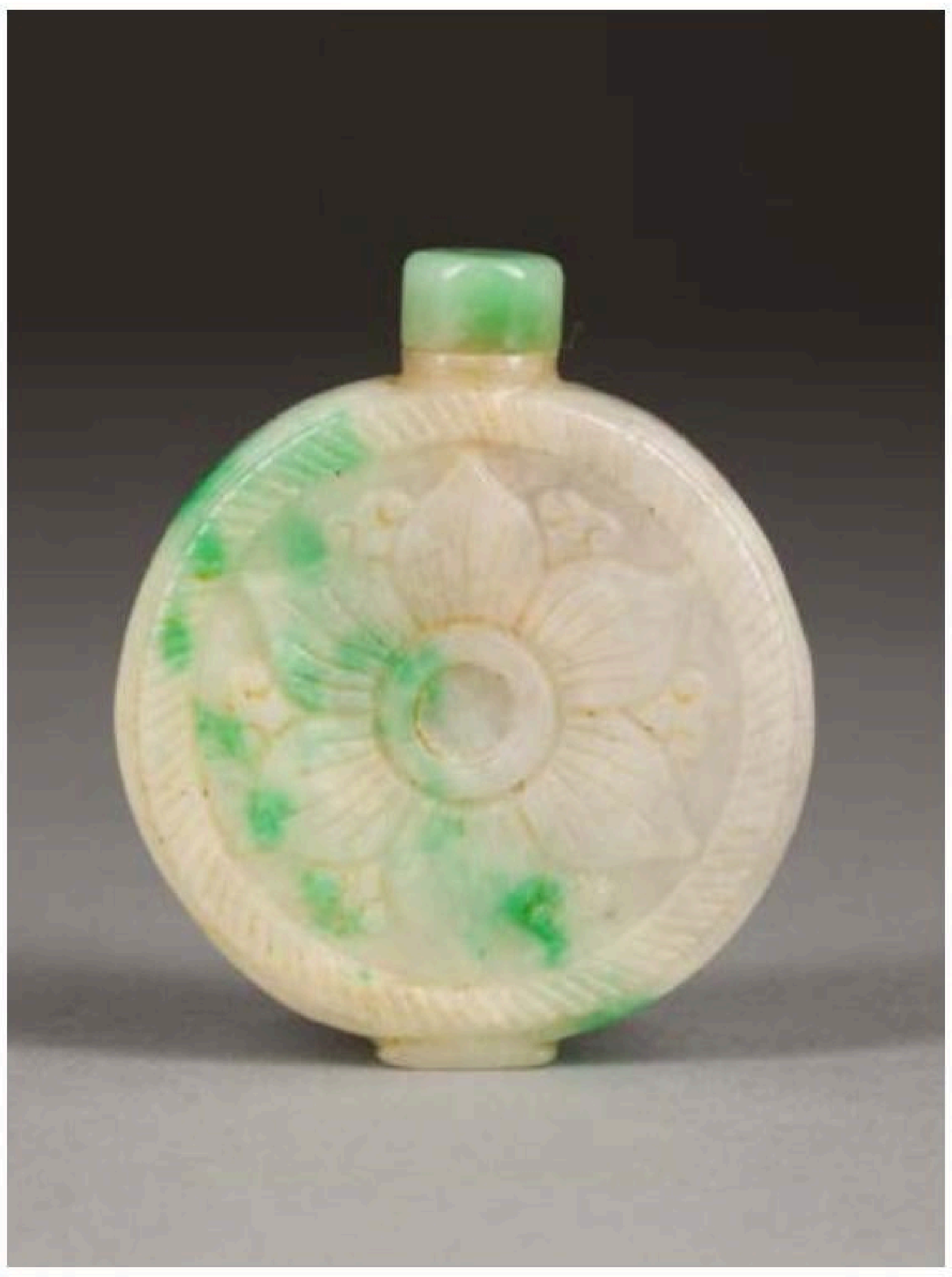
€ 80,-



387 | A GROUP OF THREE SNUFF BOTTLES
China

Bone/stone/metall etc.. H. 6.7-7.7 cm. With traces of use, partially abraded, and one snuff bottle with some loss of stone.

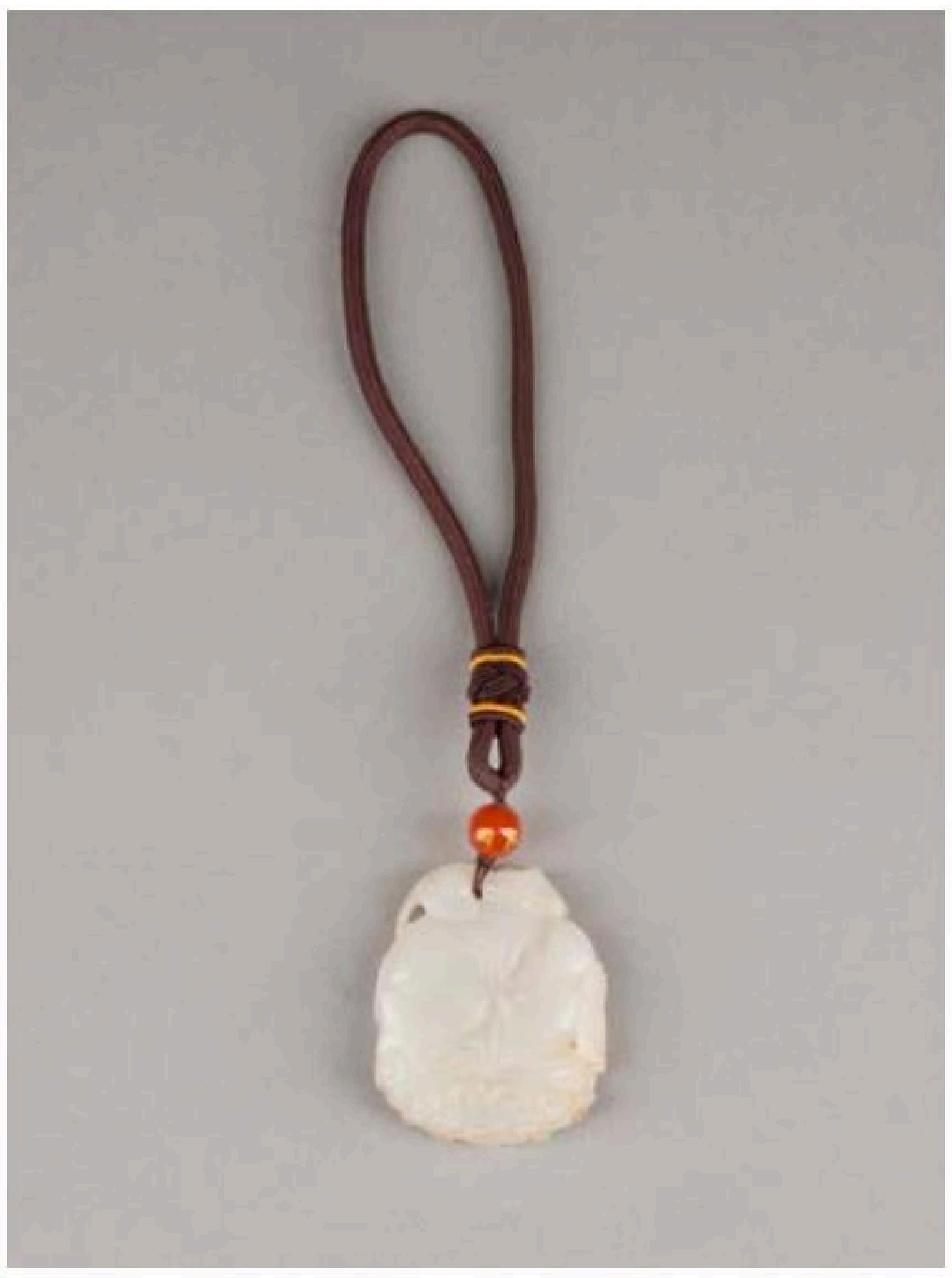
€ 150,-



388 | A JADEITE SNUFF BOTTLE
China, 19th/20th century

Jadeite. H. 6.3 cm. With traces of use.

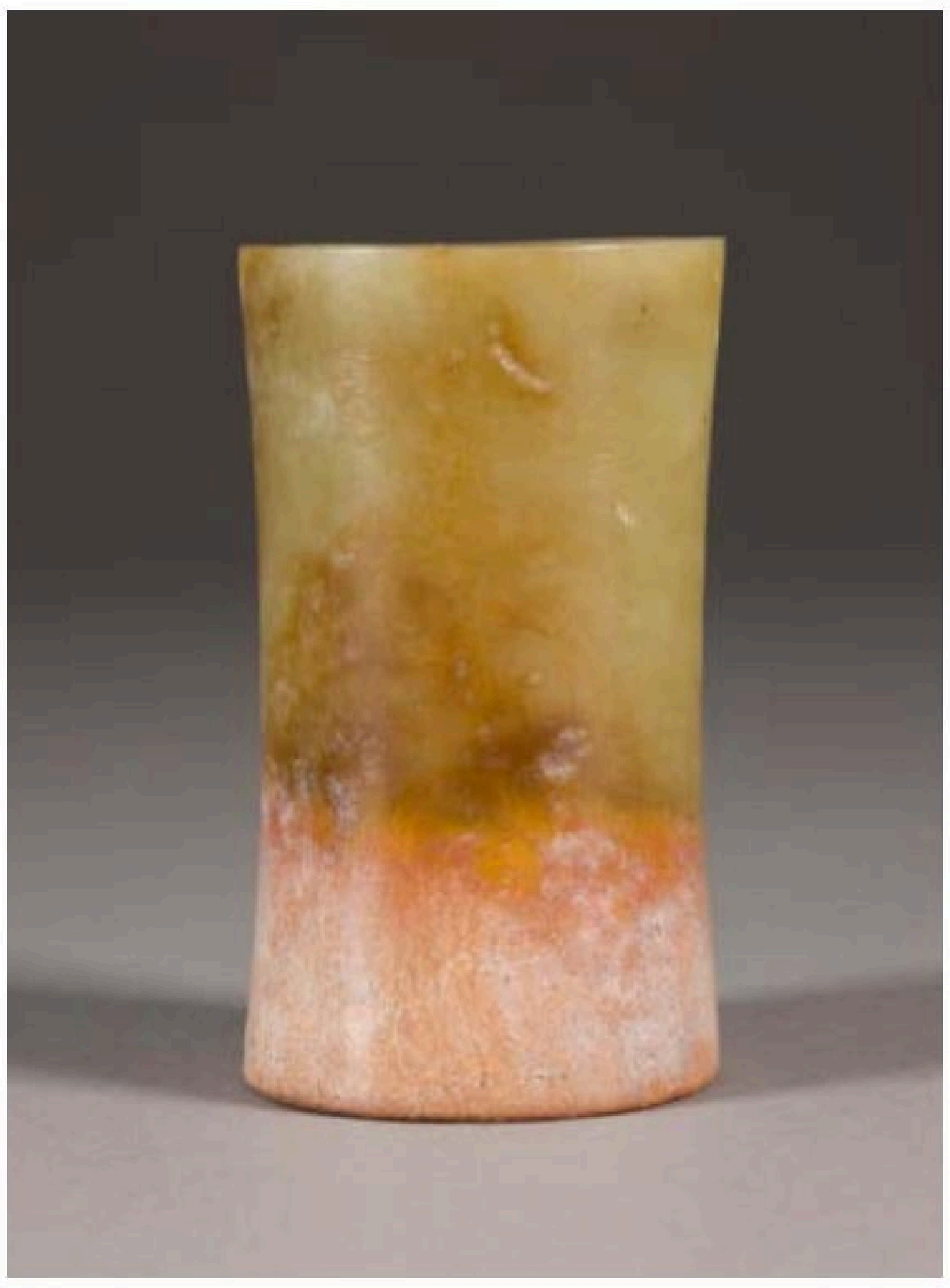
€ 150,-



389 | A WHITE JADE ‘ELEPHANT’ PENDANT
China, 19th/20th century

Jade. H. 5.4 cm. With traces of use.

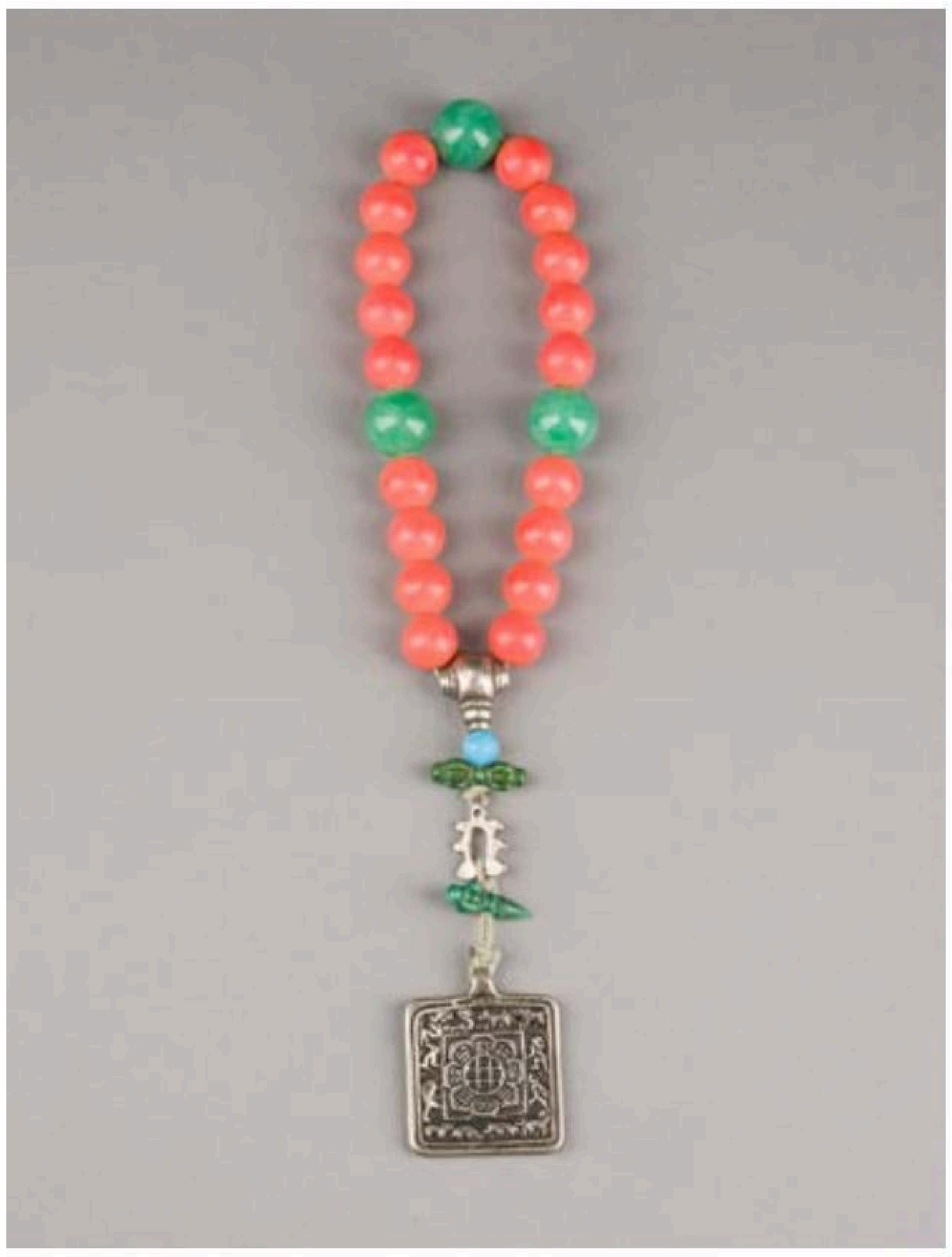
€ 200,-



390 | A CELADON AND RUSSET JADE ARCHAISTIC VESSEL
China

Jade. H. 8.5 cm. Partially abraded, with natural fissures across the body and minor chips to the rim.

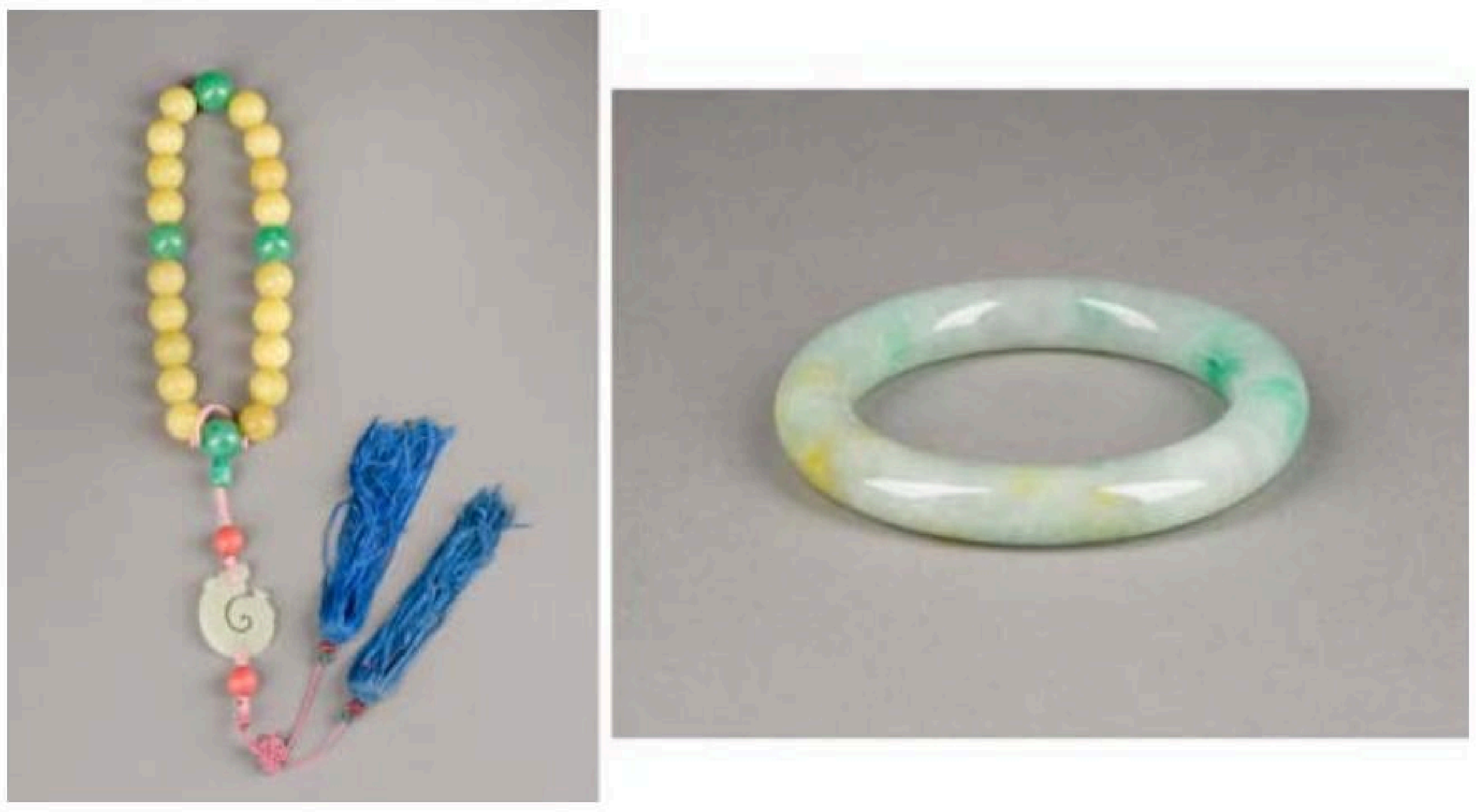
€ 200,-



391 | A BUDDHIST PRAYER BEAD BRACELET
China, 20th century

Coral/jadeite/stone etc.. L. ca. 29 cm. With traces of use.

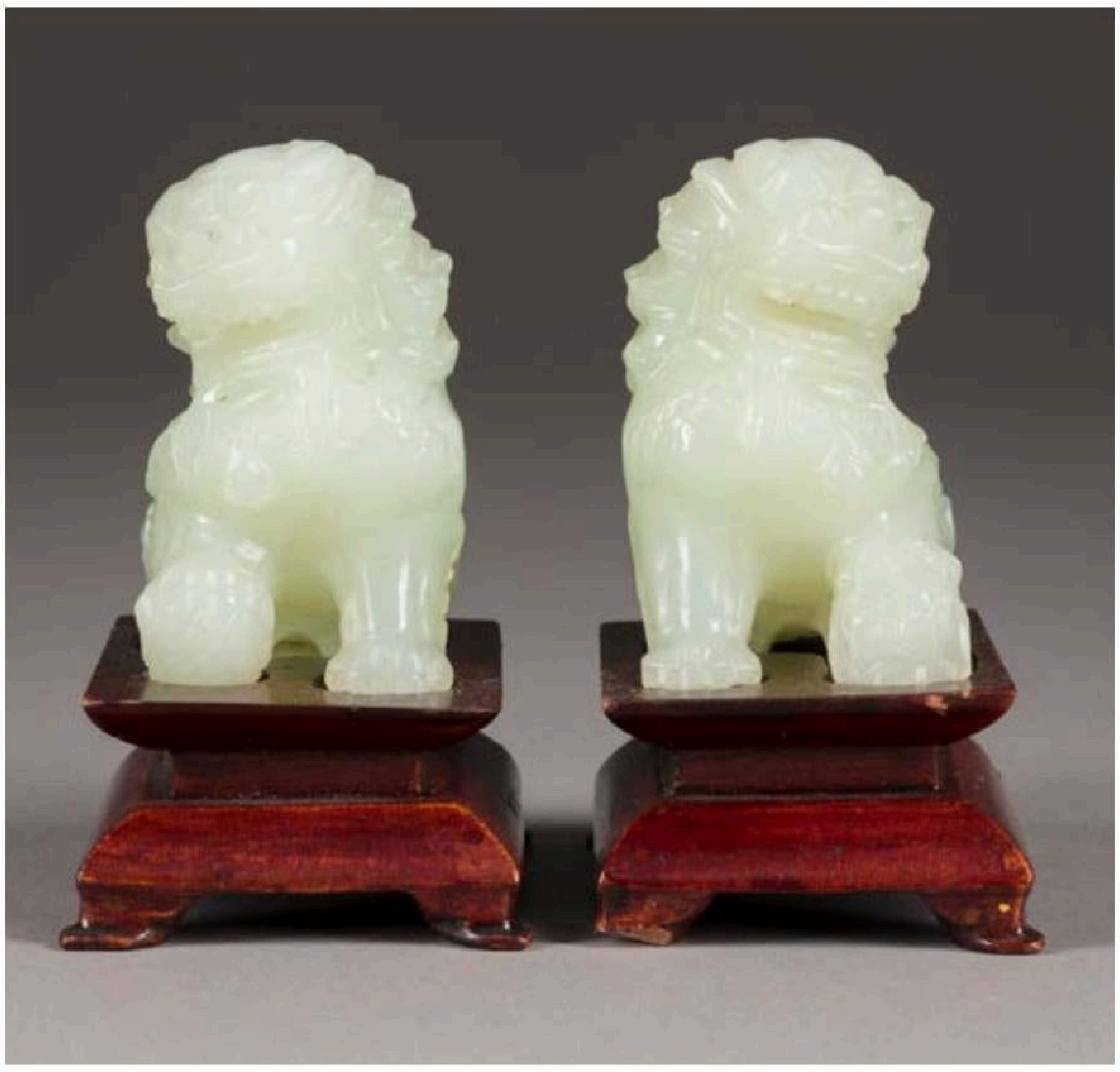
€ 500,-



392 | A BUDDHIST PRAYER BEAD NECKLACE AND A JADEITE BRACELET
China, 20th century

Jade/jadeite/coral/stone etc.. D. 8.2 cm (bracelet); L. 52cm (necklace). With traces of use.

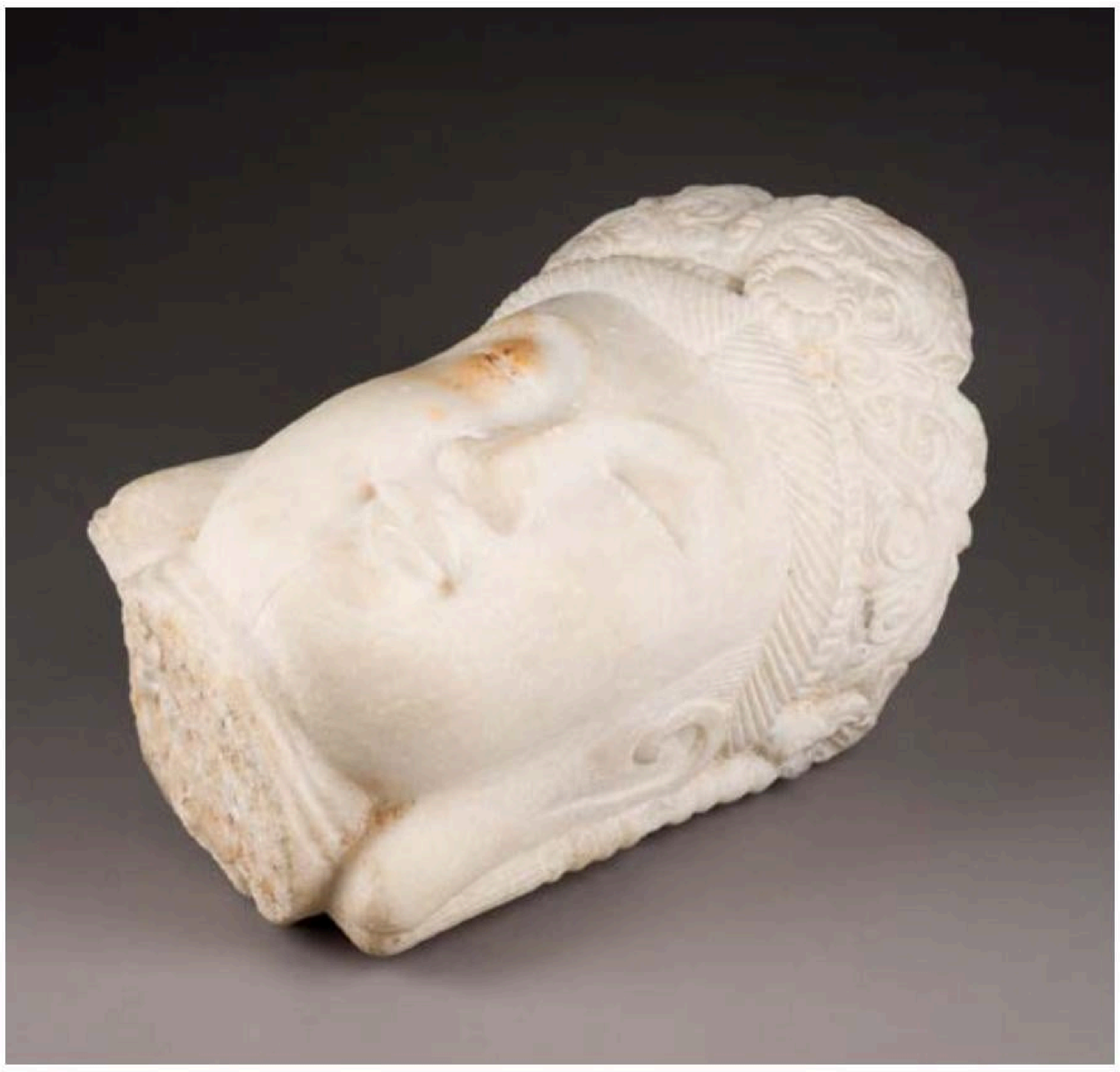
€ 800,-



393 | A PAIR OF PALE GREEN JADE BUDDHIST LIONS
China, 20th century

Jade. H. ca. 8.4 cm with base. With traces of age.

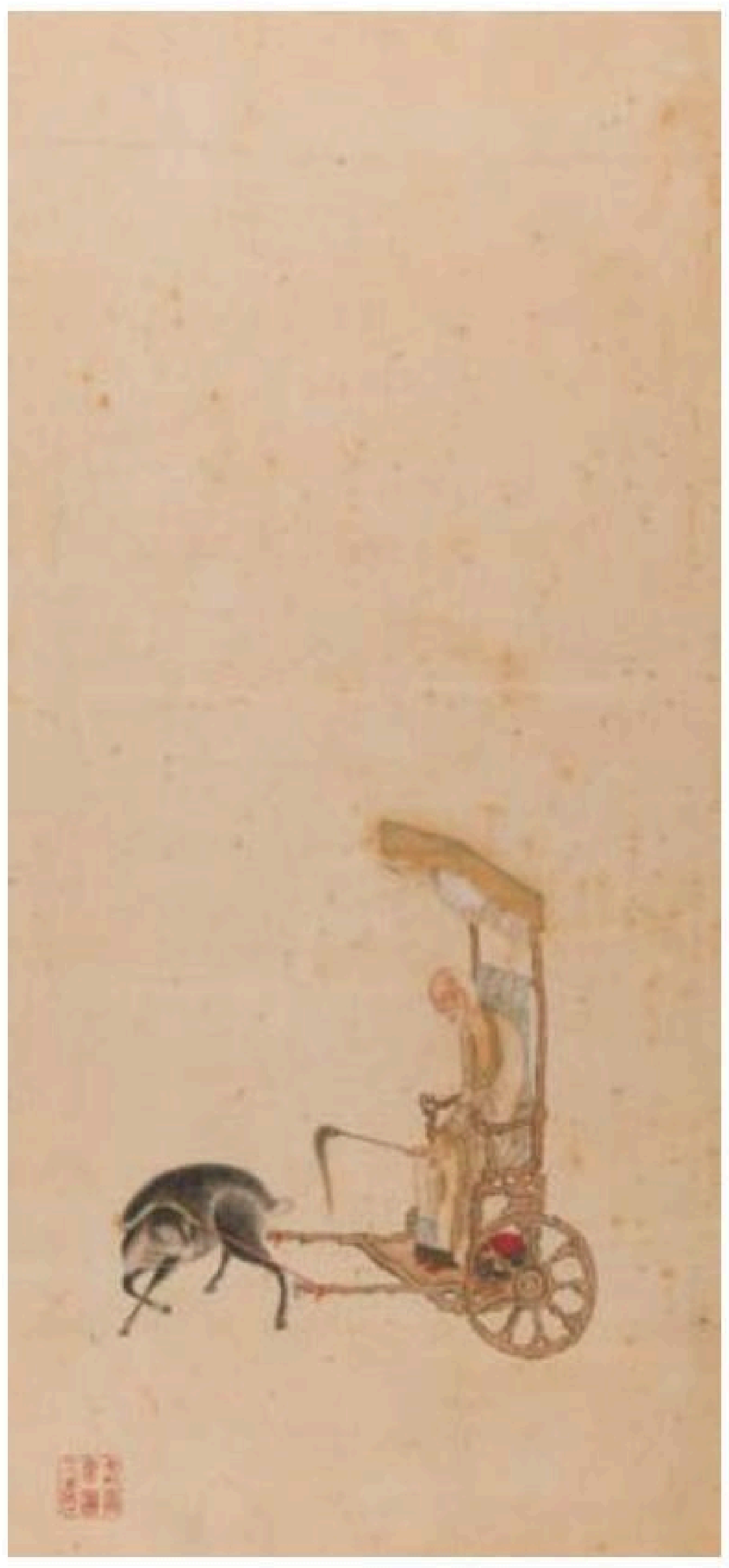
€ 300,-

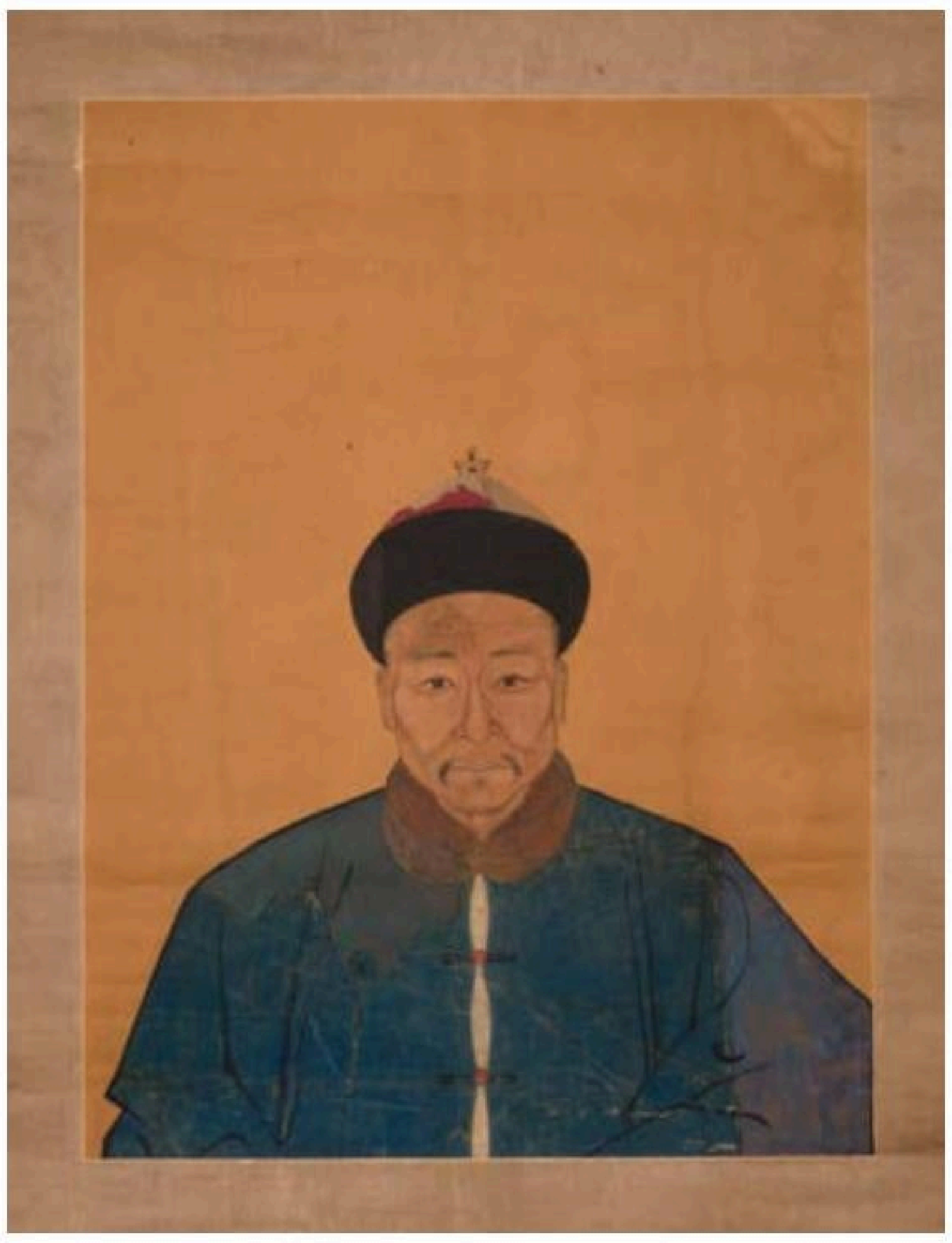


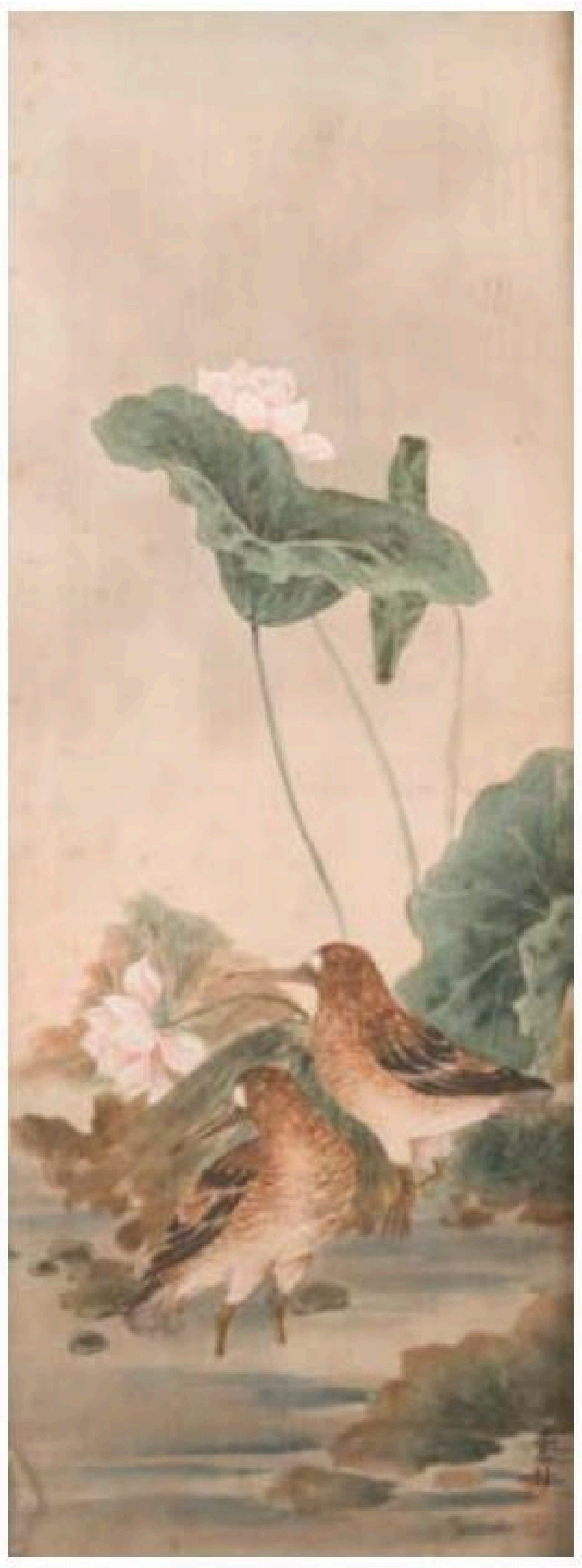
394 | A MARBLE HEAD OF GUANYIN
China, 20th century

Marble. H. ca. 38 cm. Partially stained and cracked.

€ 150,-







395 | ANONYMOUS, AN IMMORTAL

China, 19th/20th century

Ink and color on paper, framed under glass. Ca. 64x30 cm (95.5x46.5 cm with frame). With a seal on the lower left. With traces of age, partially stained and damaged.

€ 380,-

396 | ANONYMOUS, A PORTRAIT OF A QING DYNASTY OFFICIAL

China, Qing Dynasty

Ink and color on paper, mounted as hanging scroll. 51x37.5 cm. With traces of age, partially stained and creased.

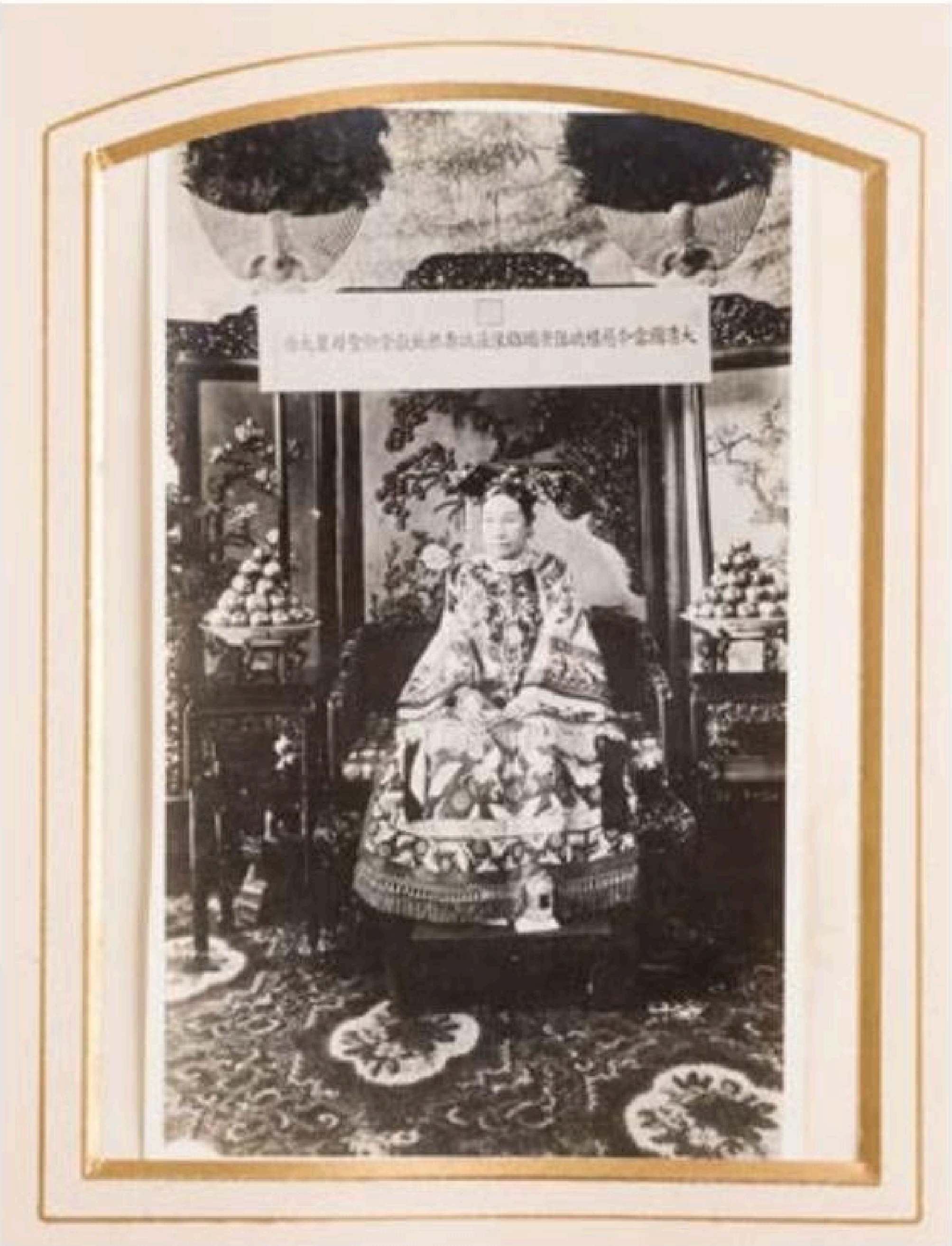
€ 100,-

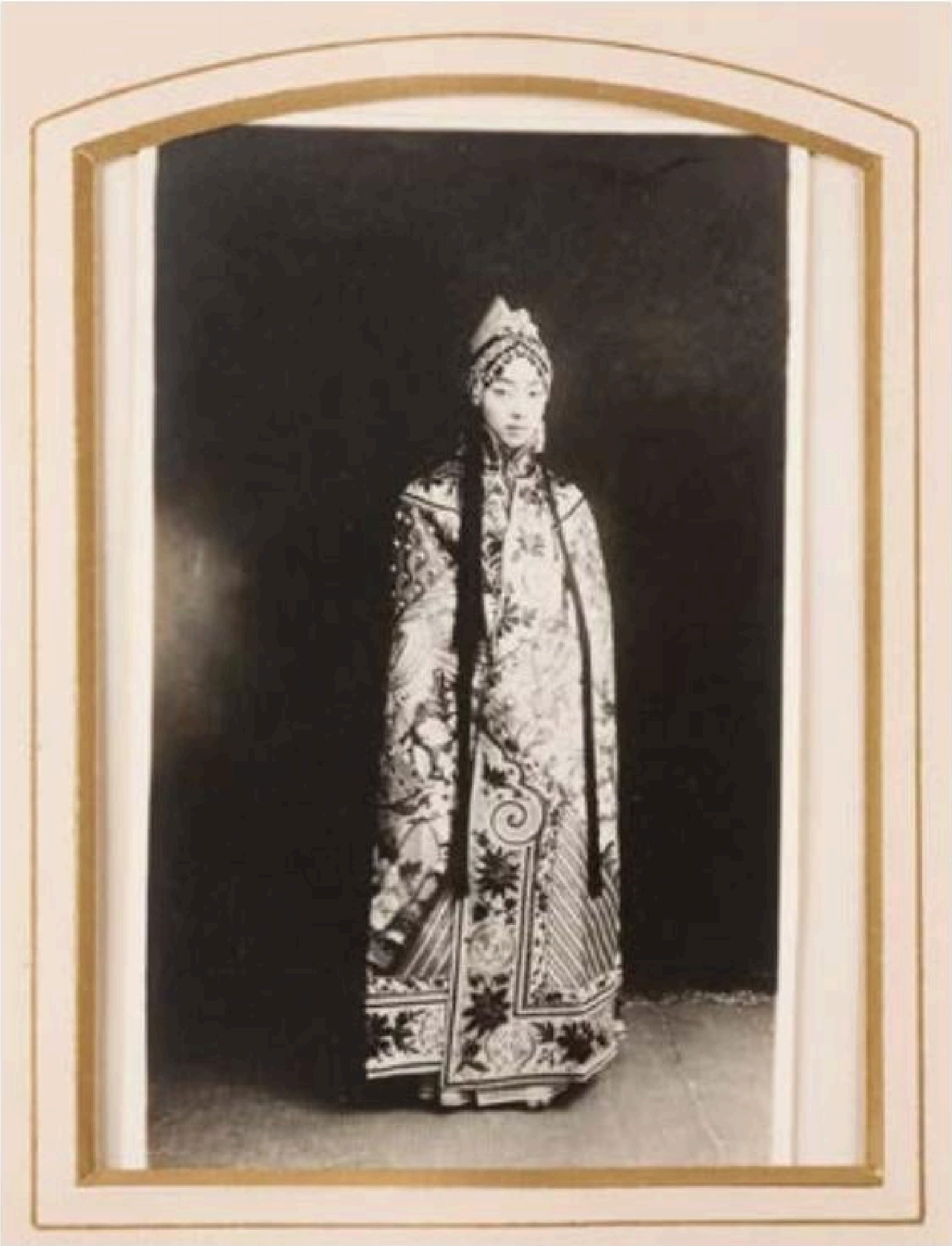
397 | A CHINESE PAINTING OF BIRDS AND FLOWERS

China

Ink and color on silk, framed and under glass. 54 x 22 cm. With traces of age, partially stained. The frame is partially damaged.

€ 180,-



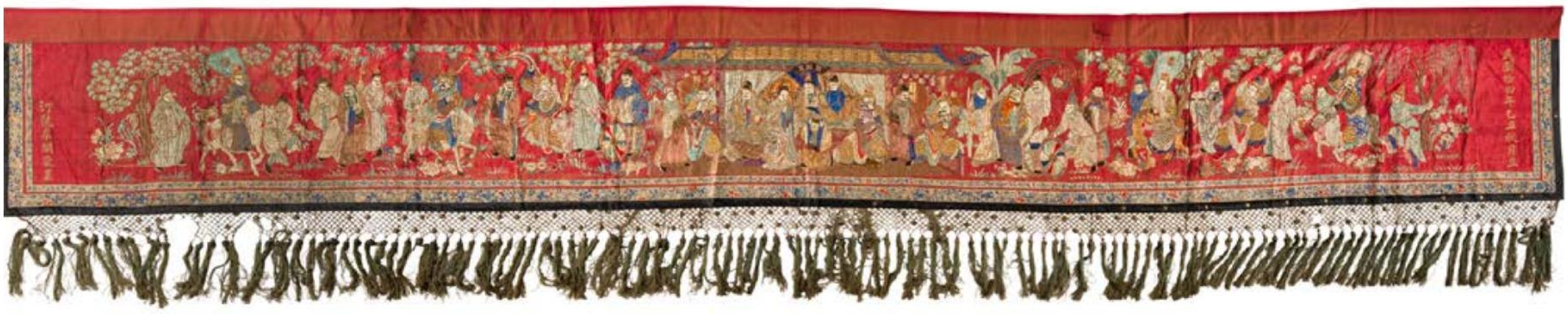


398 | A PHOTOGRAPH ALBUM

China/Germany, early 20th century

Photography. Dimension of the album: 36x30.5x6 cm. This album comprises 92 photographs from the early 20th century, five of which relate to China, including a photograph of Empress Wanrong and one of Empress Dowager Cixi. With traces of age.

€ 390,-

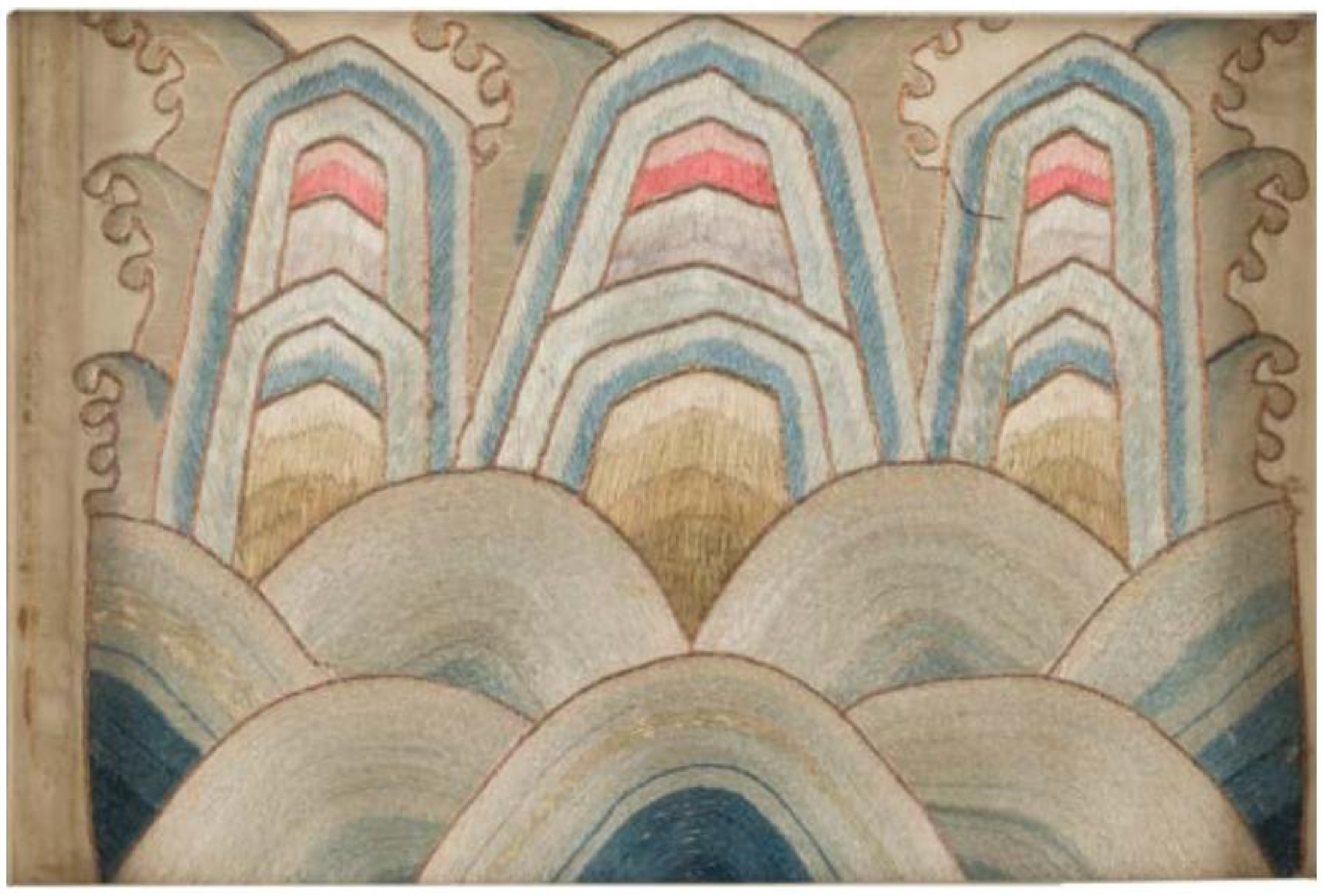


399 | A LARGE EMBROIDERED WALL HANGING

China, dated 1925

Embroidery. 61 x 514 cm. The wall hanging is decorated with figure scenes. With traces of use and age, partially stained and damaged.

€ 500,-

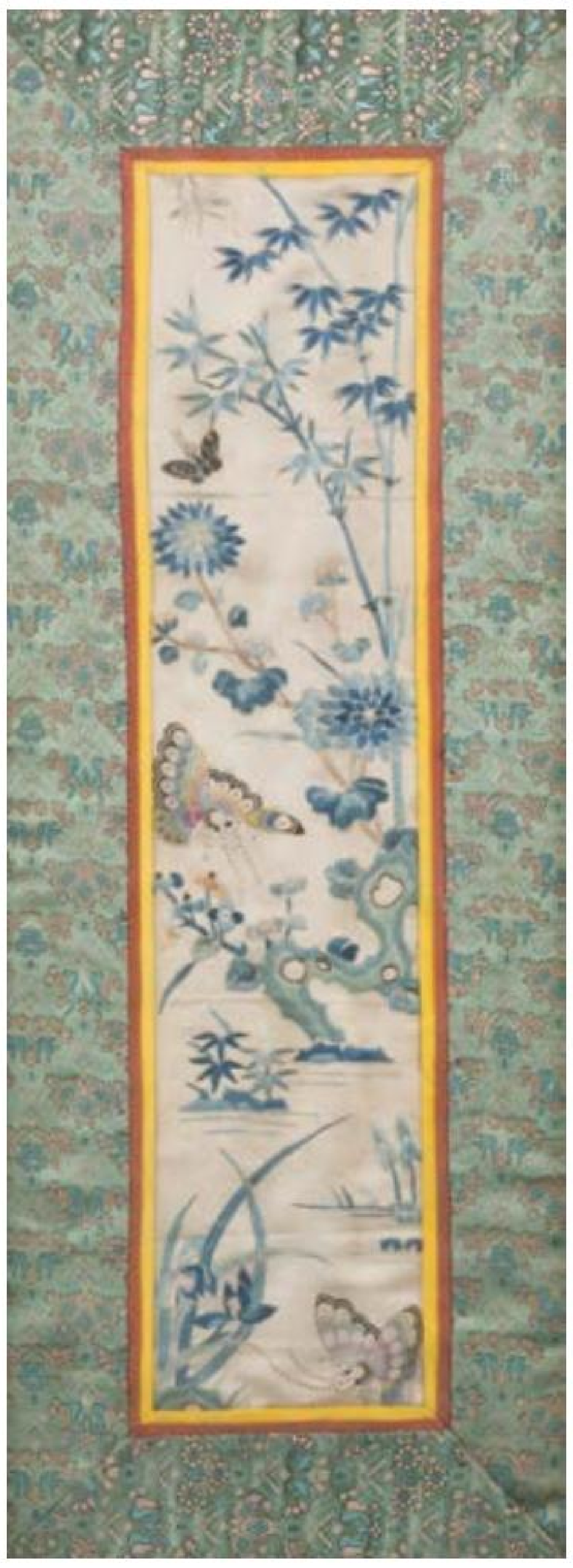


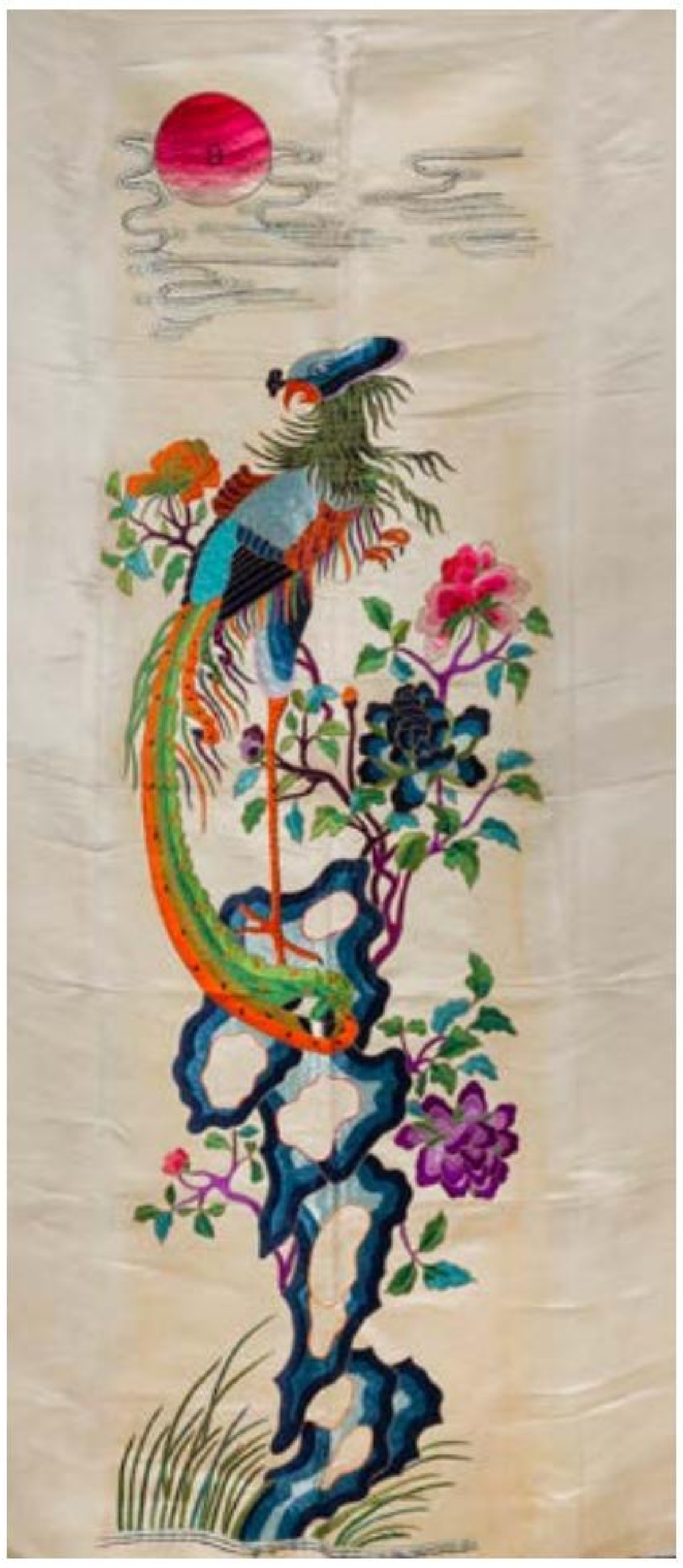
400 | A FRAMED EMBROIDERY

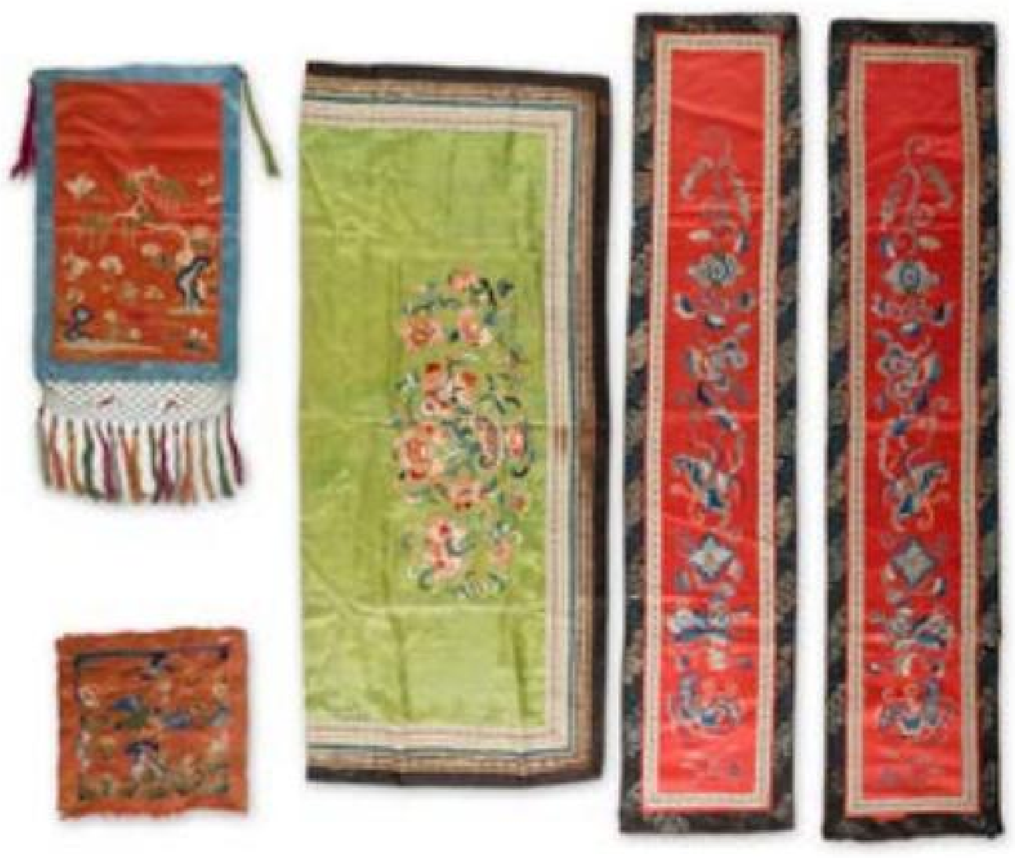
China, 19th/20th century

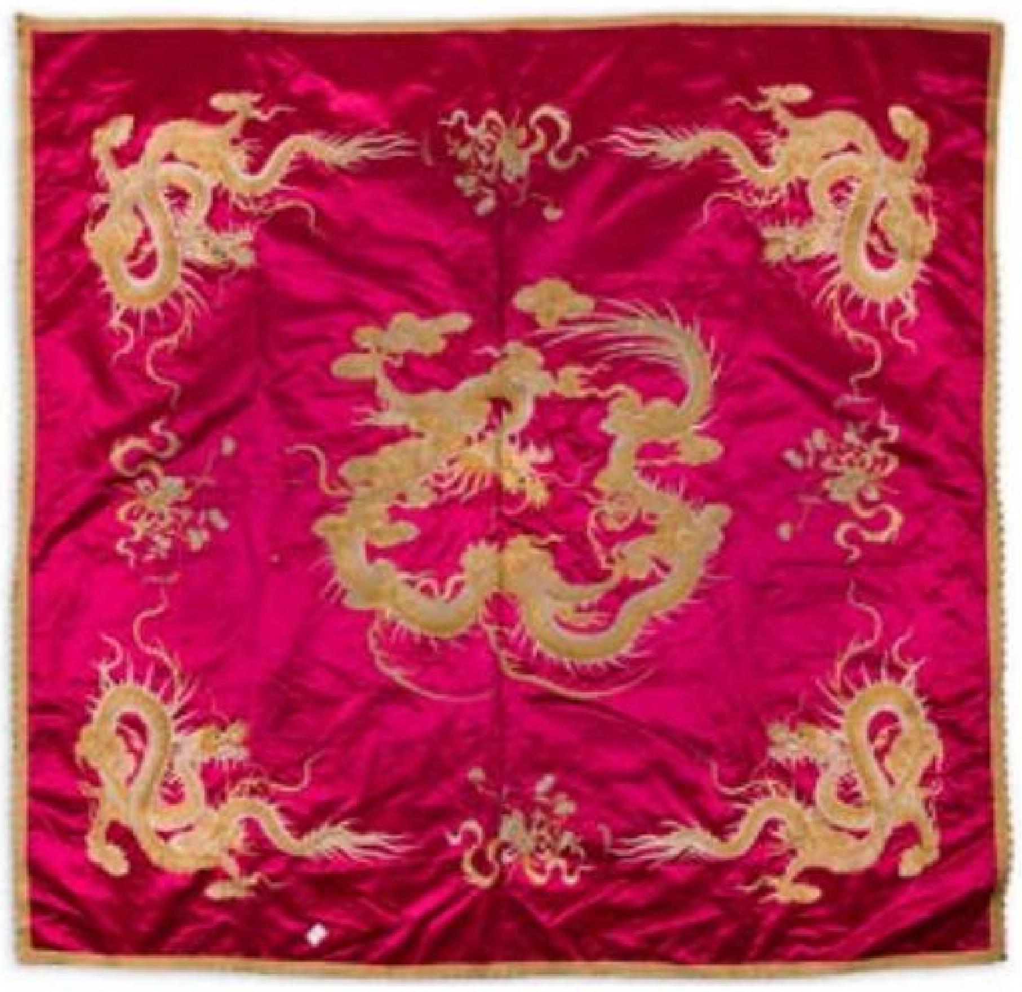
Embroidery. 26.7x18.7 cm. With traces of use and age.

€ 100,-









401 | A FRAMED EMBROIDERY

China, 20th century

Embroidery. 46x19 cm. The embroidery depicts flowers, bamboo, and butterflies. With traces of use and age.

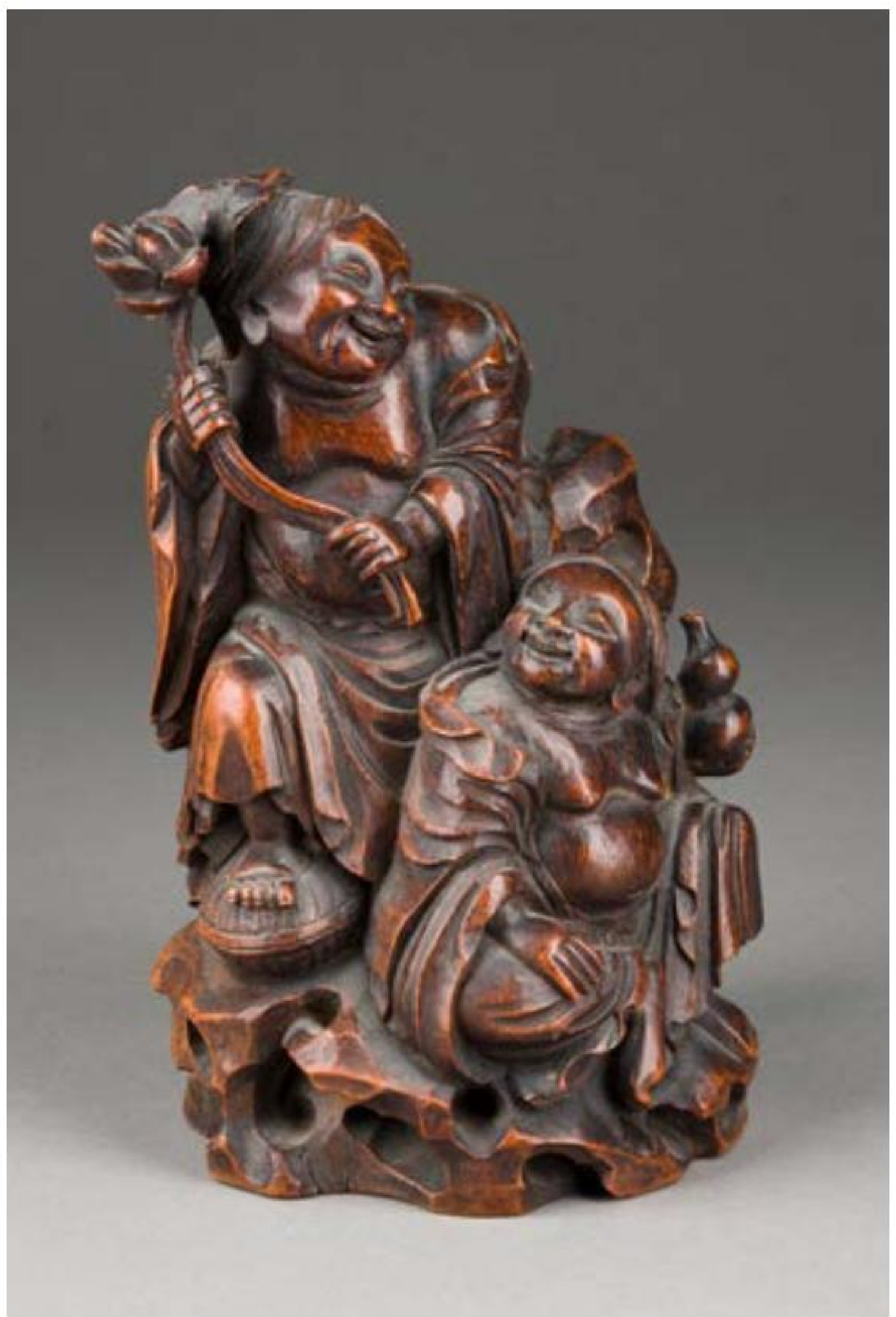
€ 120,-

402 | A GROUP OF FIFTY-FOUR EMBROIDERY PIECES

China, 20th century

Embroidery. Ca. 23x24.5-100x193 cm. Decorated with figure scenes, flowers and birds, and dragons. With traces of use, partially stained, damaged and restored.

€ 280,-

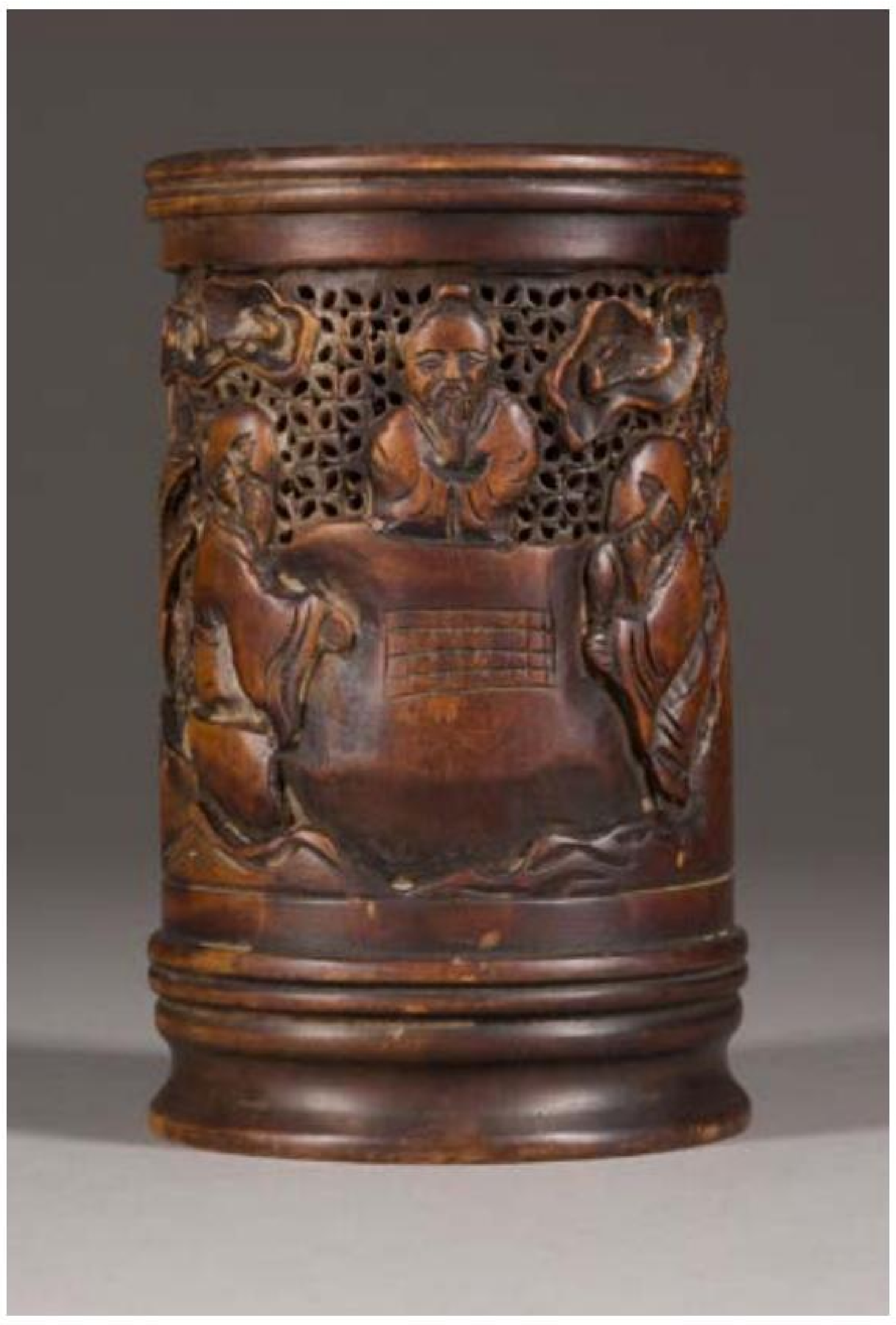


403 | A BAMBOO CARVED 'HEHE TWINS' GROUP

China, 18th century or later

Bamboo. H. 21 cm. With traces of age and use, partially cracked and damaged.
Provenance: From an old private collection in the southern part of North Rhine-Westphalia.

€ 390,-

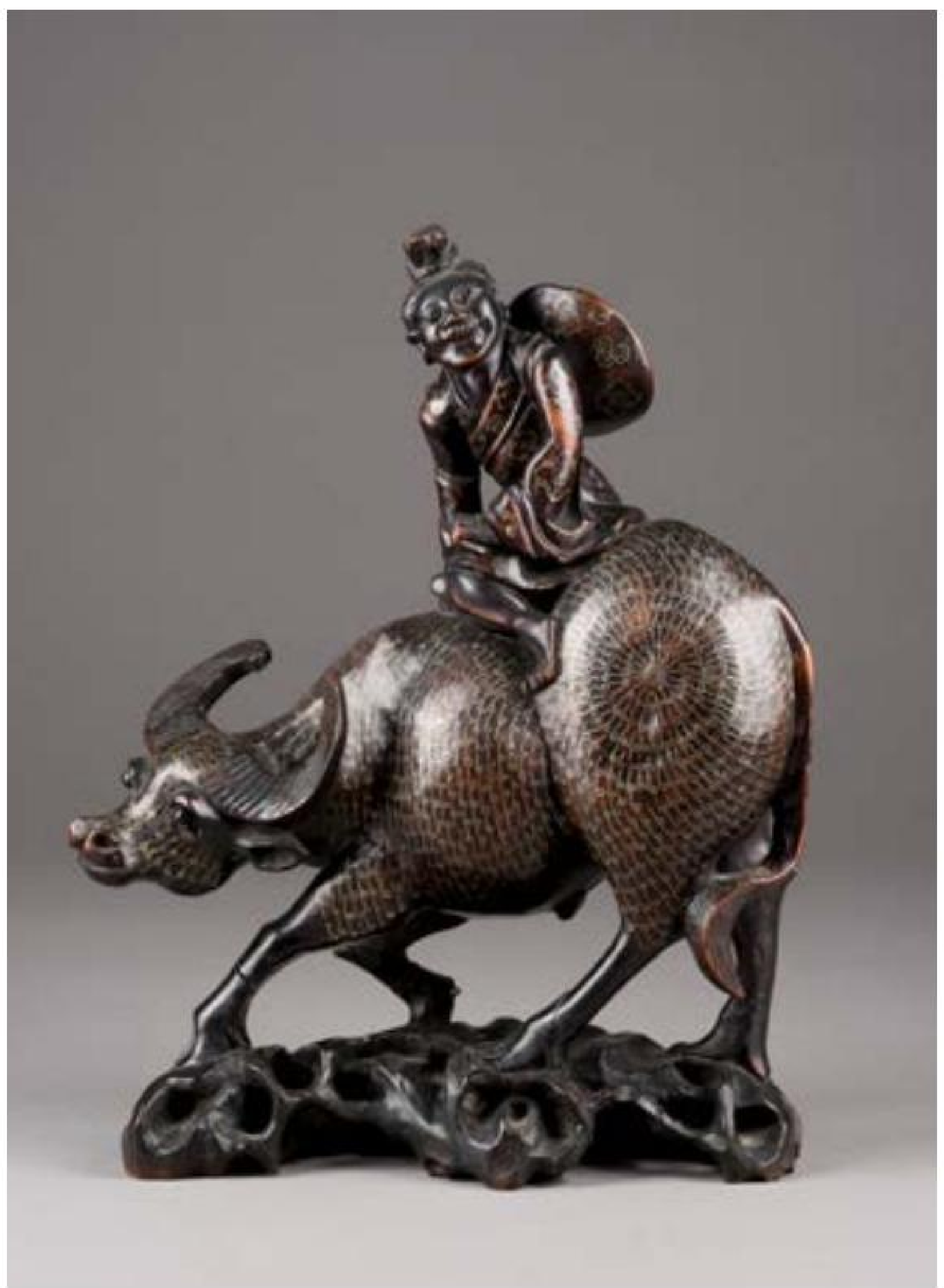


404A | CARVED BAMBOO 'FIGURAL' BRUSH POT

China

Bamboo. H. 13.9 cm. With traces of use, partially abraded.

€ 120,-

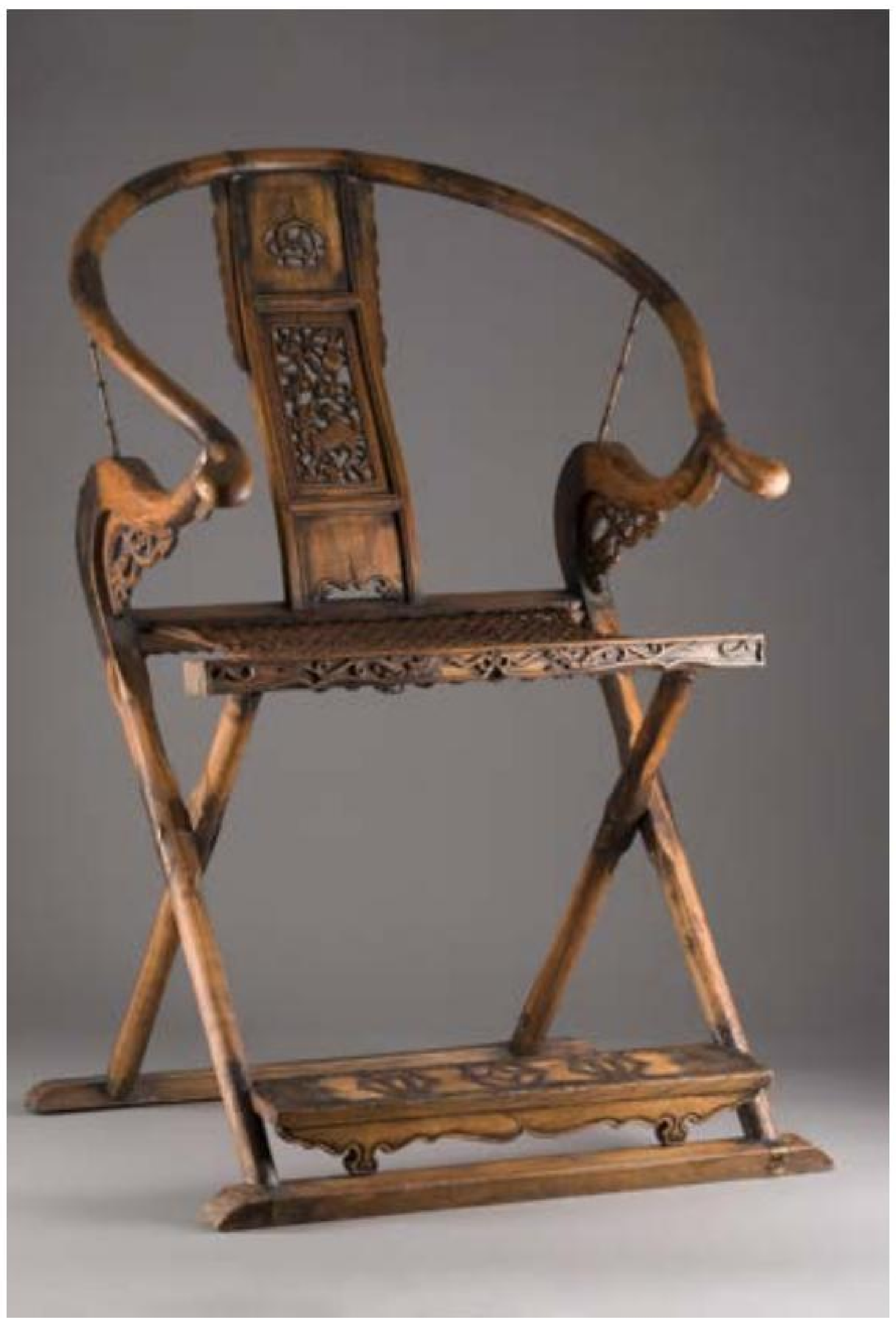


405 | A SILVER-INLAID WOOD SCULPTURE OF A FARMER ON A WATER BUFFALO

China/Japan

Wood. H. 35 cm. A finely carved wood sculpture depicting a farmer seated on the back of a water buffalo, the details delicately inlaid with silver. With traces of use, partially abraded.

€ 200,-

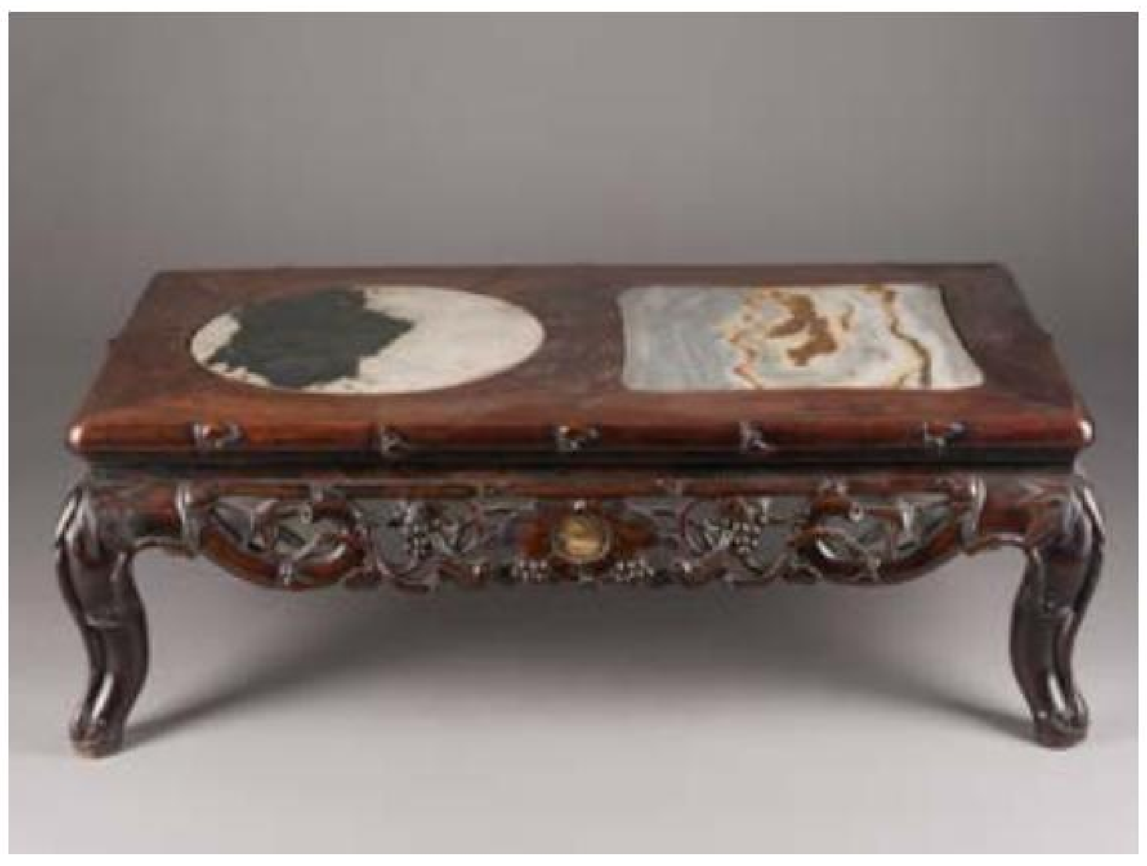


406 | A WOODEN FOLDING CHAIR

China

Wood. H. 107.5 cm. The backrest of the folding chair is finely pierced and carved with openwork designs of qilin and chilong. With traces of use, partially cracked and damaged.

€ 3.000,-

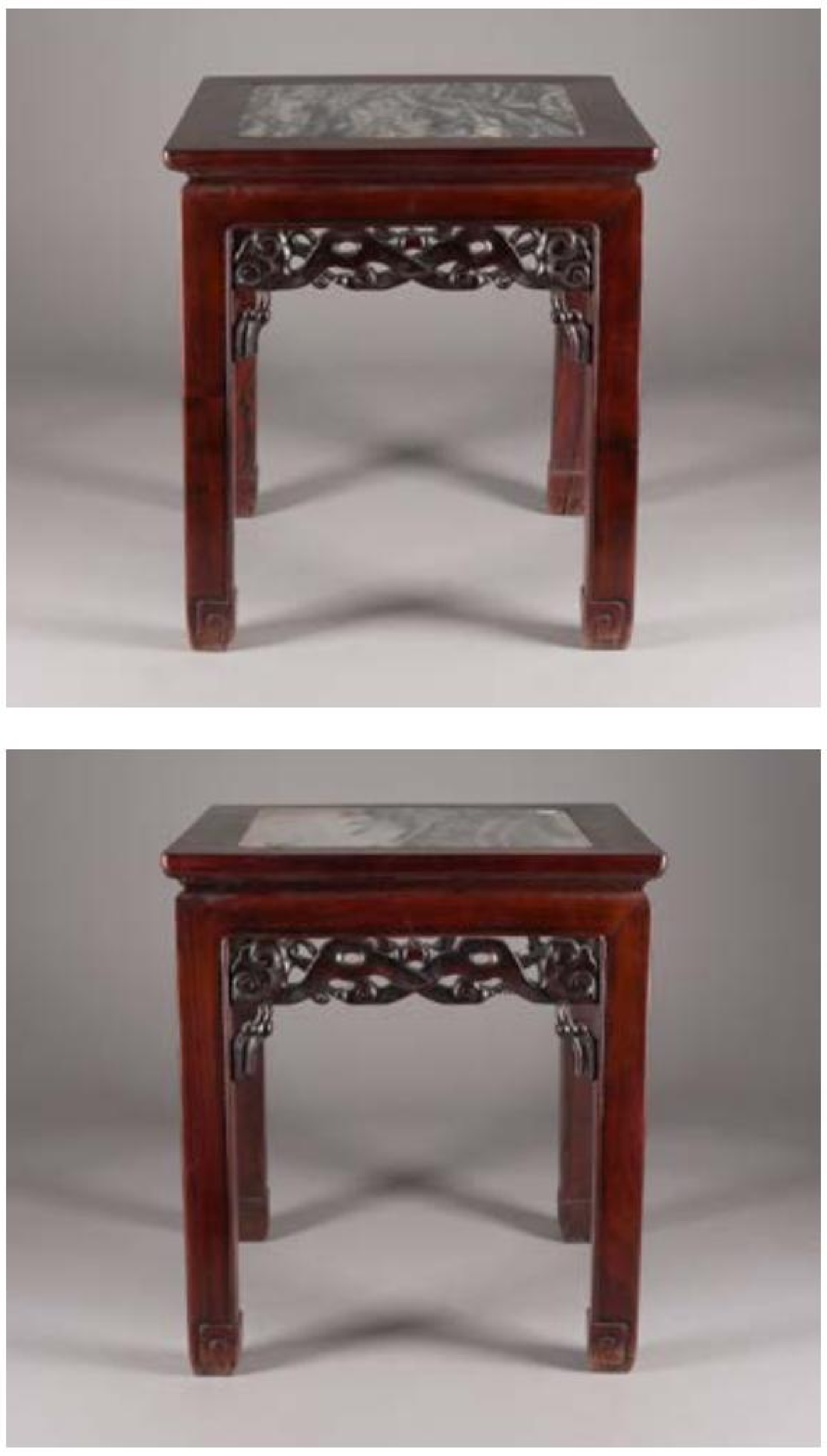


407 | A MARMOR-INSET WOODEN KANG TABLE

China, 20th century

Wood/Marmor. L. 81 × W. 46 × H. 27.5 cm. The kang table is set with two marble panels. With traces of use, partially damaged and abraded.

€ 150,-

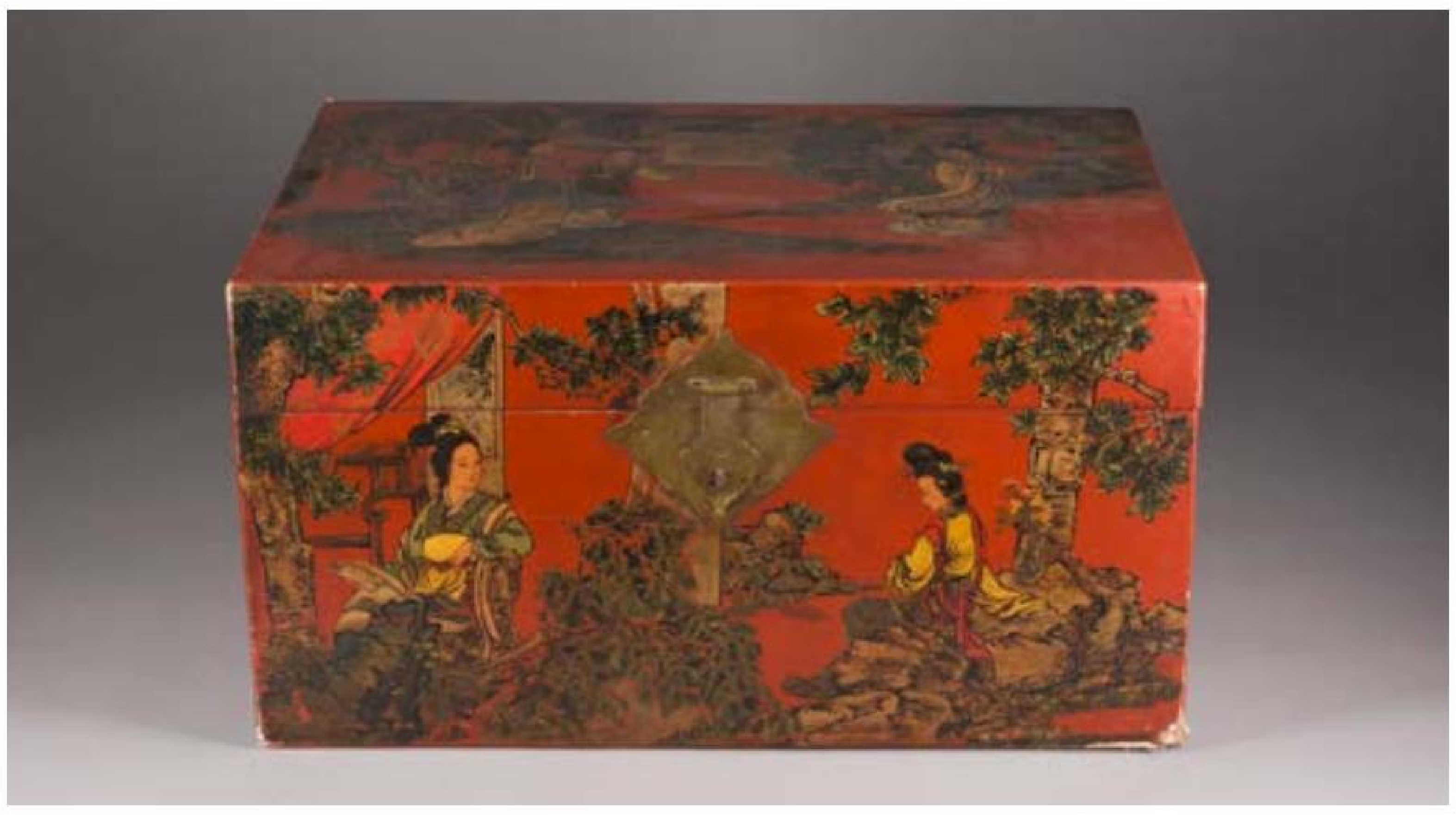


408 | A PAIR OF MARBLE-INSET HARDWOOD SIDE TABLES

China, 19th/20th century

Wood. H. 51.5 cm. With traces of use and age, partially abraded.

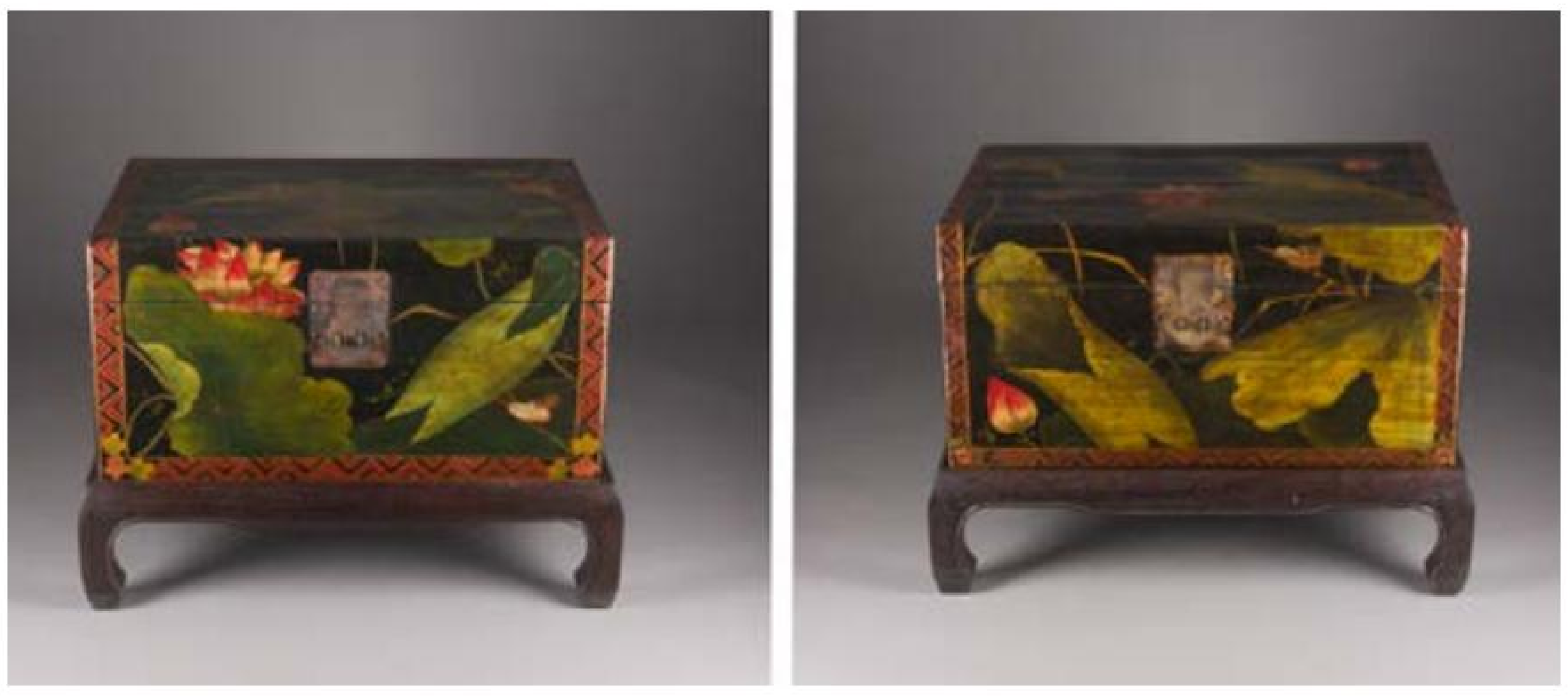
€ 500,-



409 | A RED LACQUERED WOOD ‘FIGURAL’ TRUNK
China, 20th century

Wood. H. 34.5x L. 66x W. 45.5 cm. With traces of use and age, partially abraded, damaged and cracked.

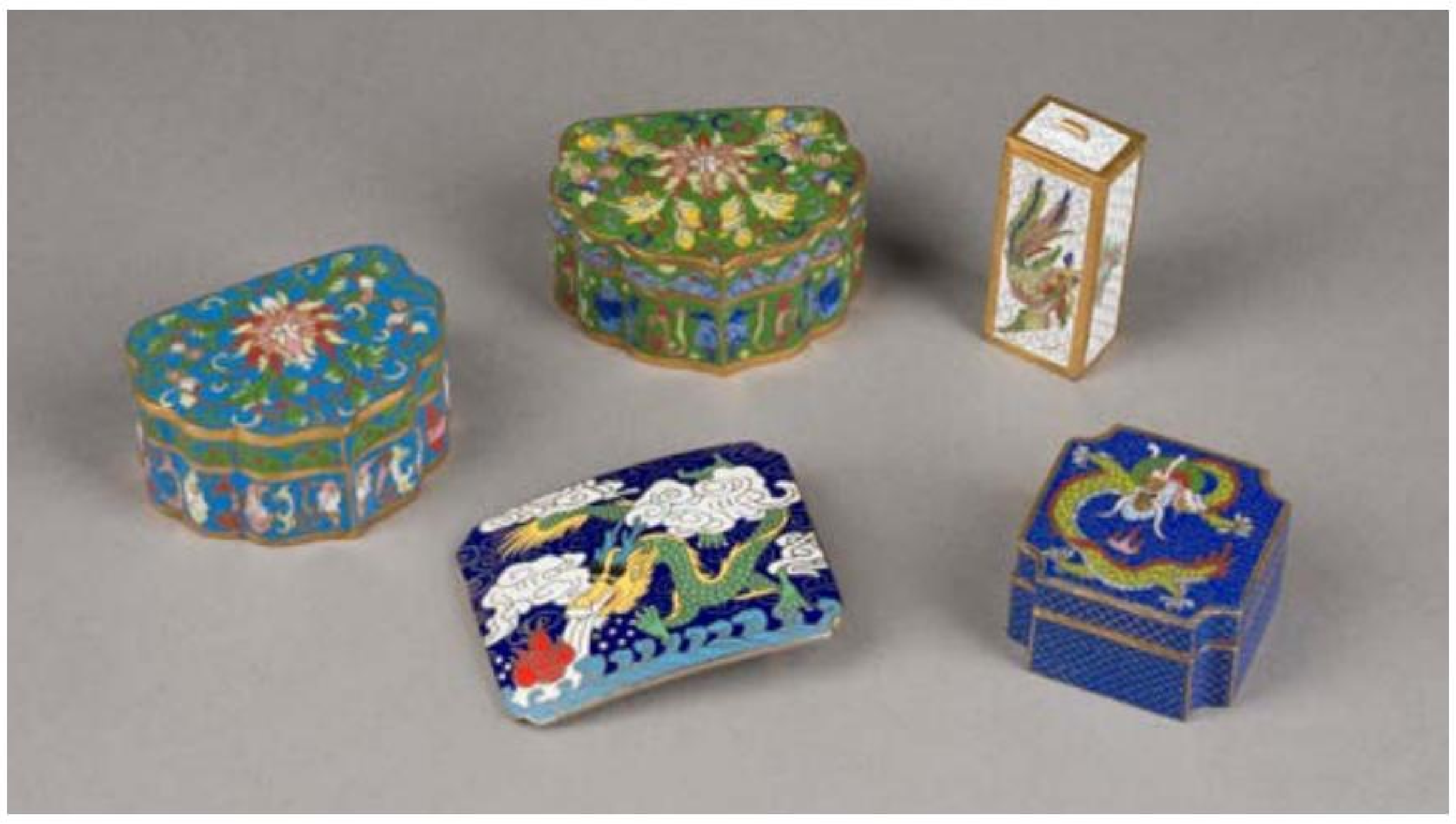
€ 150,-



410 | A PAIR OF BLACK LACQUERED WOOD ‘FLORAL’ TRUNKS
China, 20th century

Wood. H. 48 cm (with wooden stand). Both trunks are decorated with lotus flowers and leaves, each with a wooden stand. With traces of use and age, partially abraded, damaged and cracked.

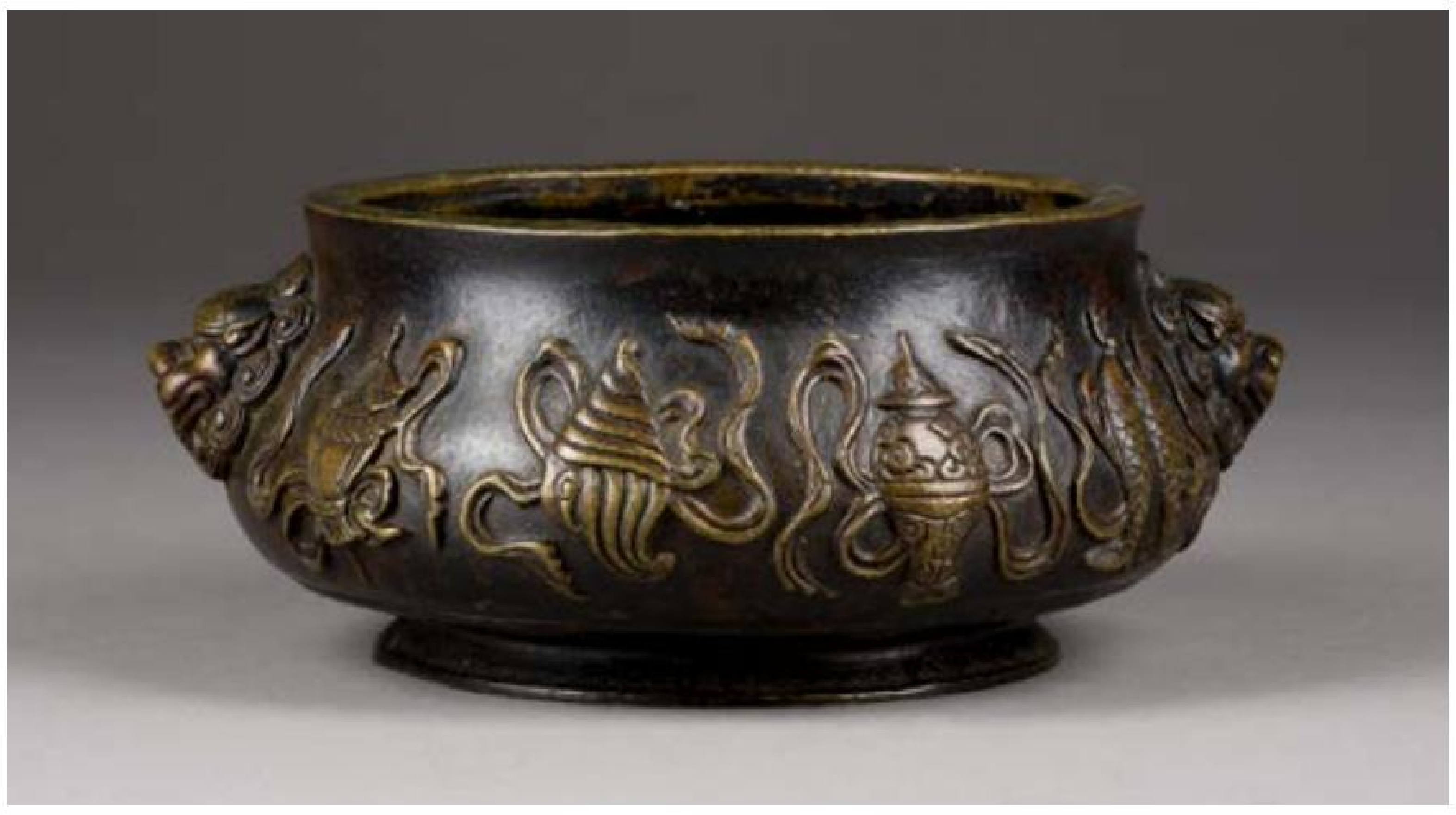
€ 330,-



411 | A GROUP OF FIVE CLOISONNÉ PIECES
China, early 20th century

Cloisonné. L. ca. 4.6-7 cm. With traces of use, partially abraded.

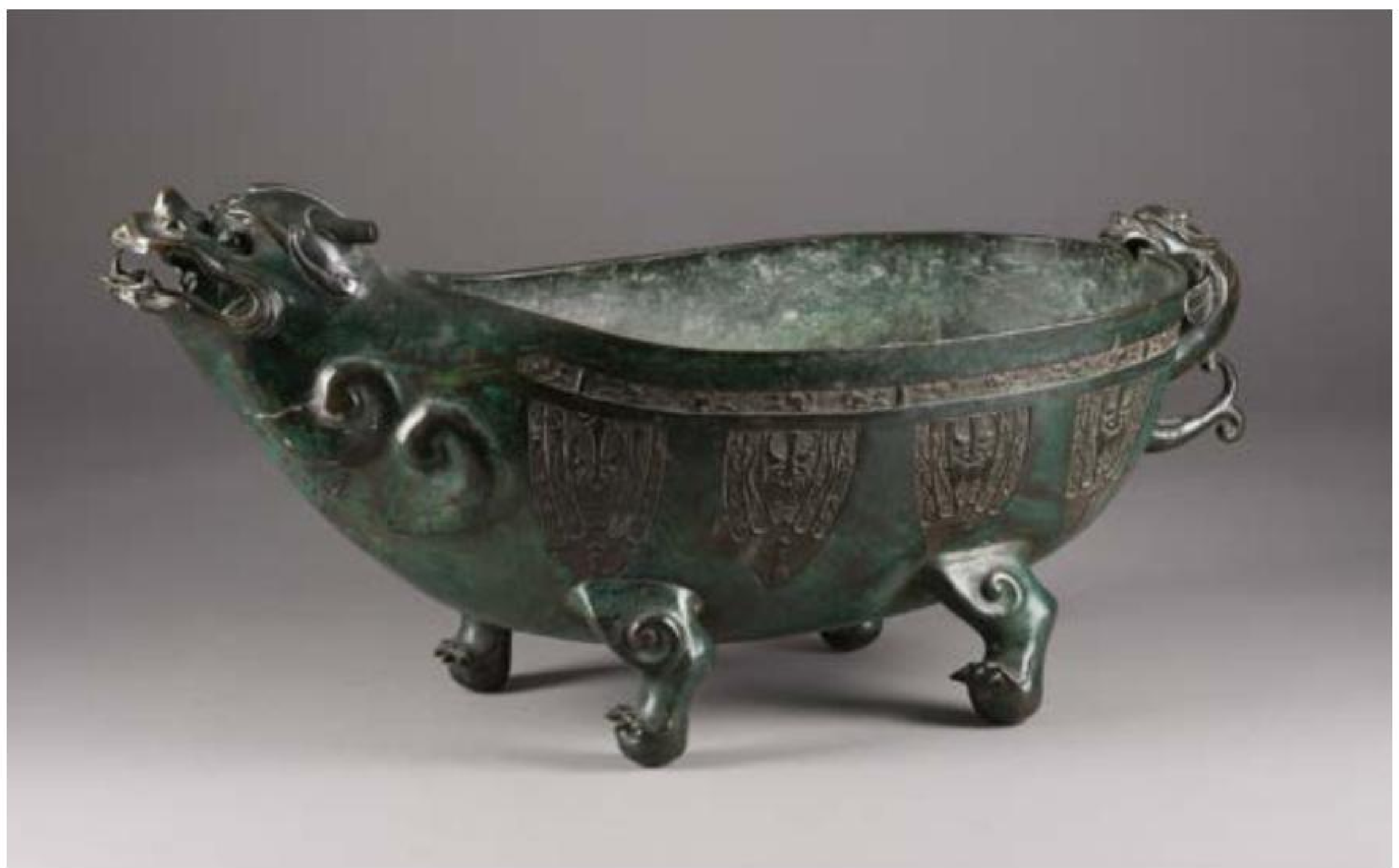
€ 120,-



412 | A BRONZE GUI-FORM CENSER
China

Bronze. H. 7.5 cm. The censer is heavily cast in high relief, with a compressed globular body rising from a short splayed foot to a flaring rim. The body is decorated with an eight-treasures motif, and the shoulders are flanked by a pair of lion-head handles. On the bottom is a mark „Xuande Nianzhi“. With traces of use, partially abraded.

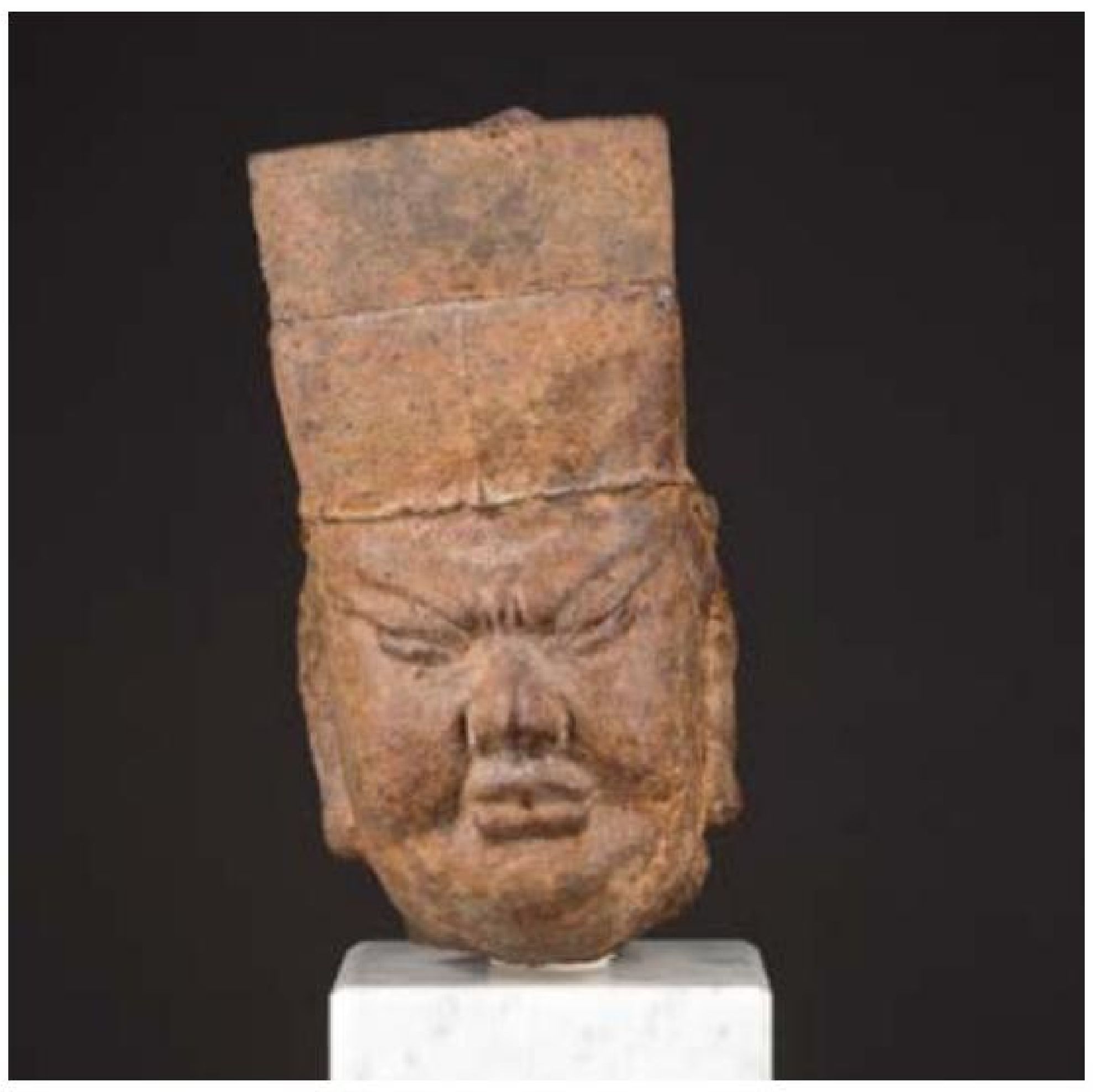
€ 300,-



413 | A LARGE ARCHAIC INSCRIBED ANIMAL-HEAD YI (VESSEL)
China

Bronze. H. 32 cm, L. 70 cm. With traces of use.

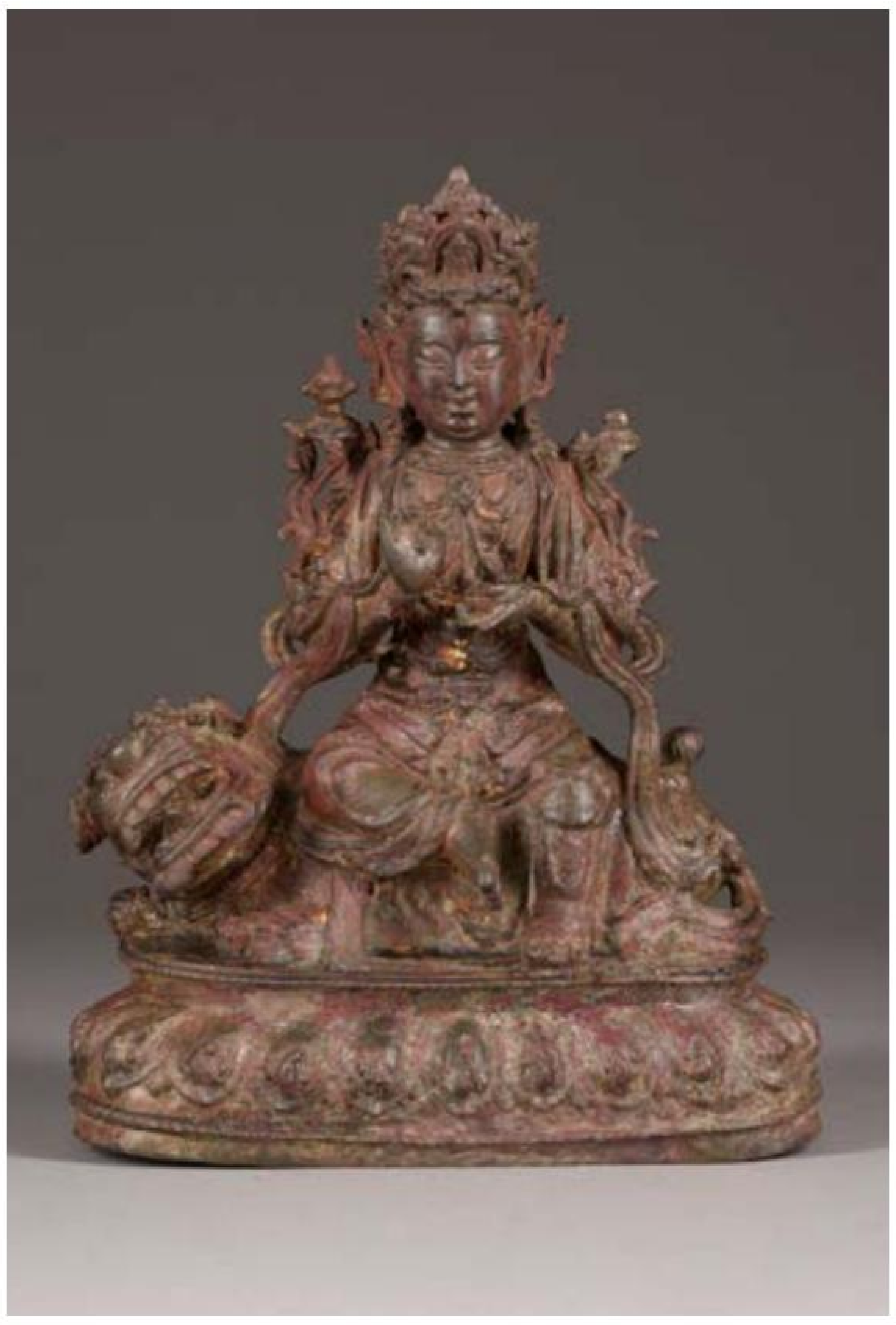
€ 600,-



414 | A LARGE IRON HEAD OF AN OFFICIAL
China, Ming-style

Iron. H. ca. 43 cm (with marble base). The head wears an official’s hat and has a fierce expression. With traces of age.

€ 2.000,-

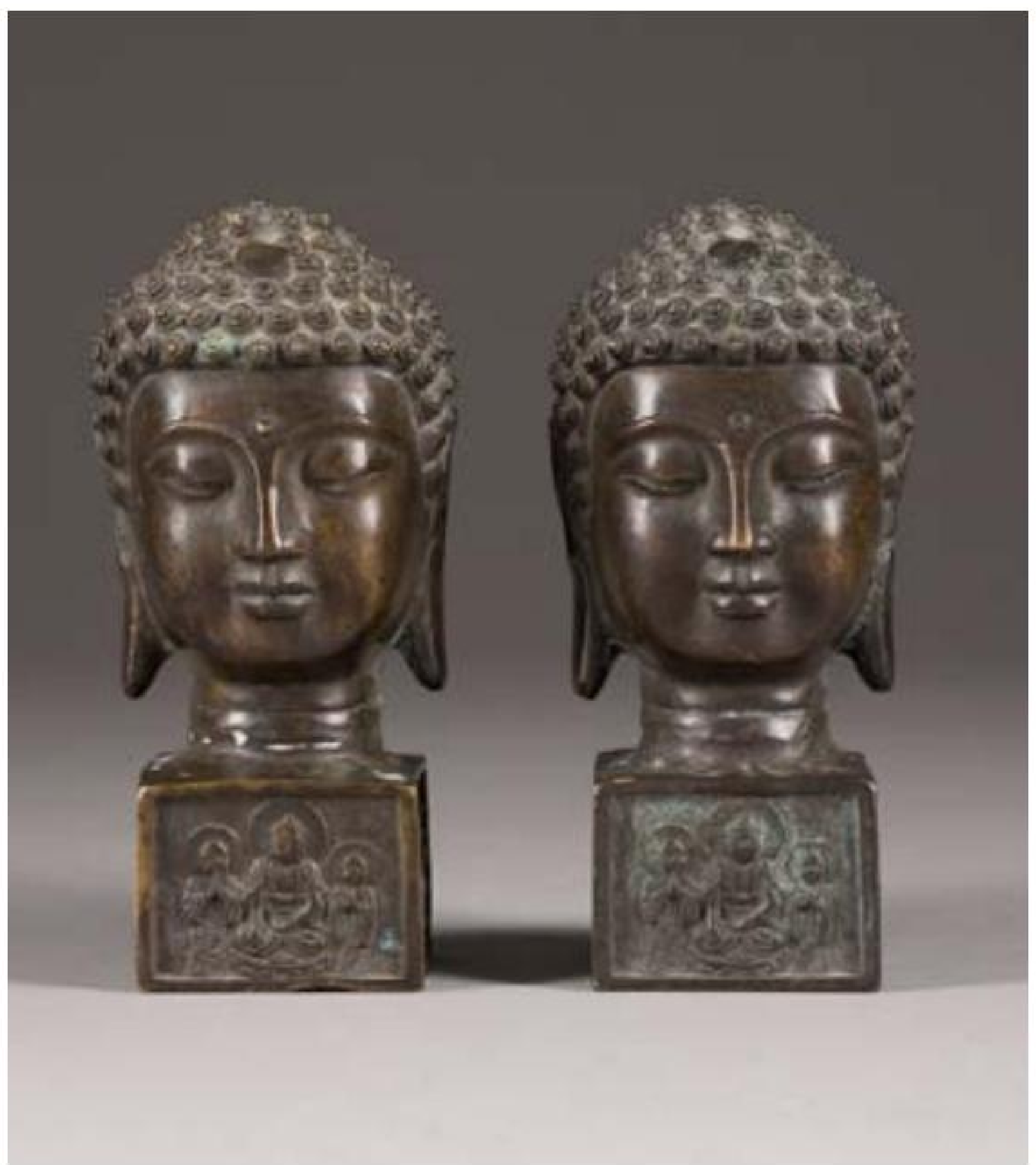


415 | A BRONZE FIGURE OF GUANYIN ON A LION

China, Ming-Style

Bronze. H. 23.5 cm. Guanyin is seated on a lion resting on a lotus base, wearing a crown, with her hands held in vitarka mudra. Partially abraded and damaged.

€ 1.700,-

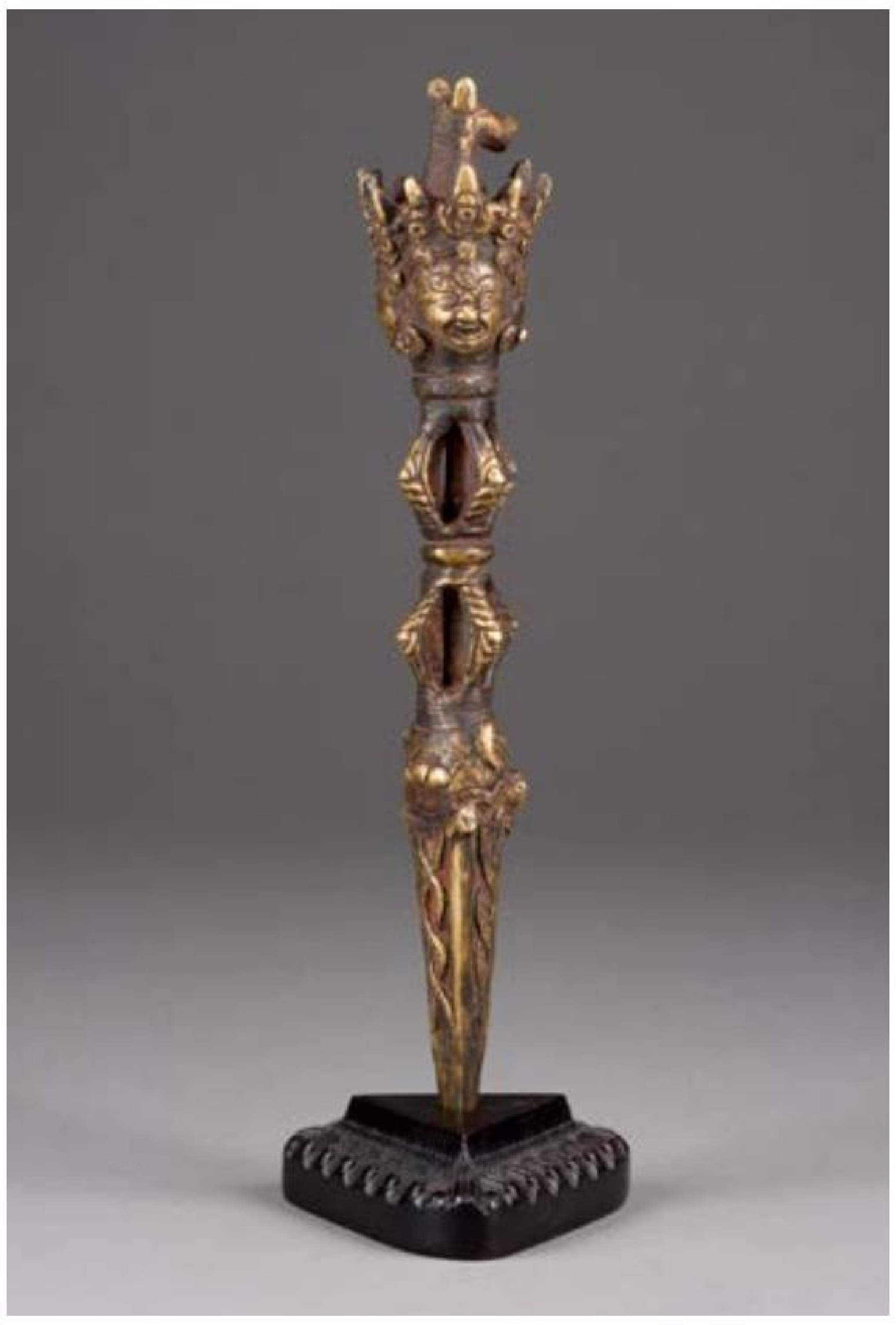


416 | A PAIR OF BRONZE BUDDHA HEADS AS SEALS

China

Bronze. H. 13.2 cm. Each Buddha head is on a square base, with each side engraved with different representations of Guanyin and Buddha. The base is inscribed with seal characters. With traces of use and age, partially abraded and damaged.

€ 120,-

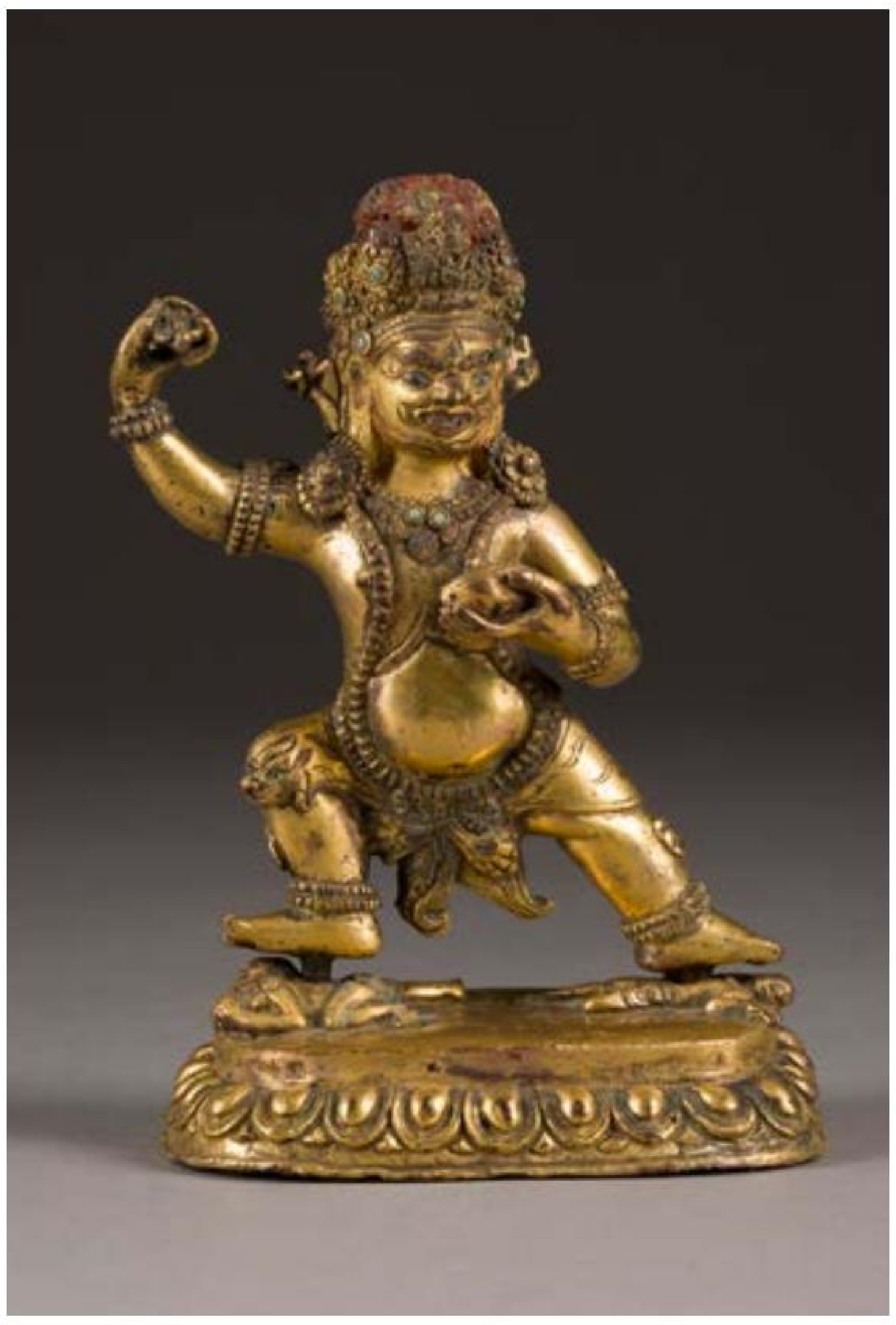


417 | A BRONZE PHURBA

Tibet

Bronze. H. 28.8 cm with base. With traces of use, partially abraded.

€ 160,-

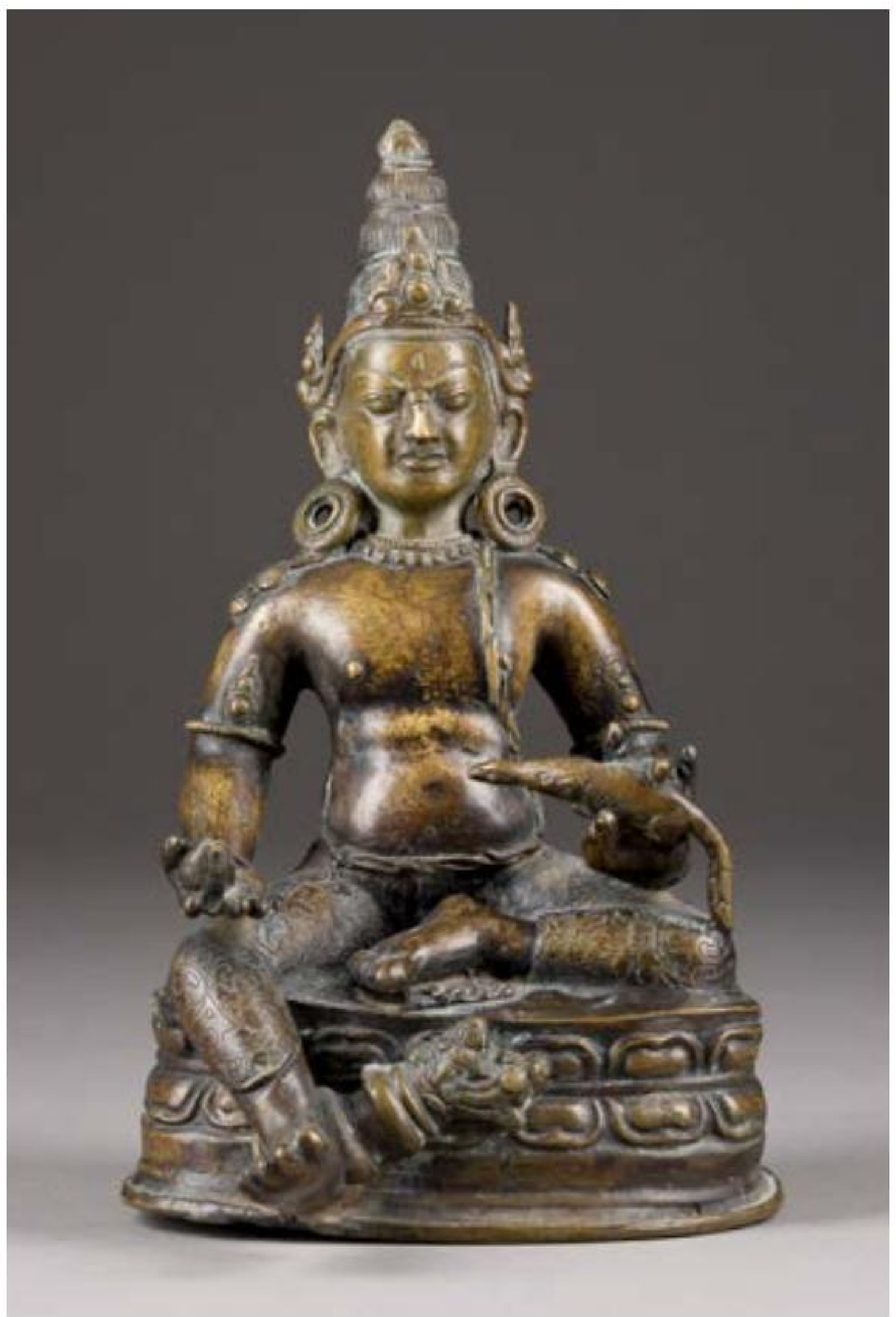


418 | A BRONZE FIGURE OF VAJRAPANI

Tibet/Nepal, probably 18th/19th century

Bronze. H. 14.6 cm. Vajrapani stands in pratyalidhasana on a separately cast lotus base. His right hand is raised holding the vajra, while his left hand holds a kapala bowl. The face displays a wrathful expression with finely painted details. With traces of age, partially abraded.

€ 1.300,-

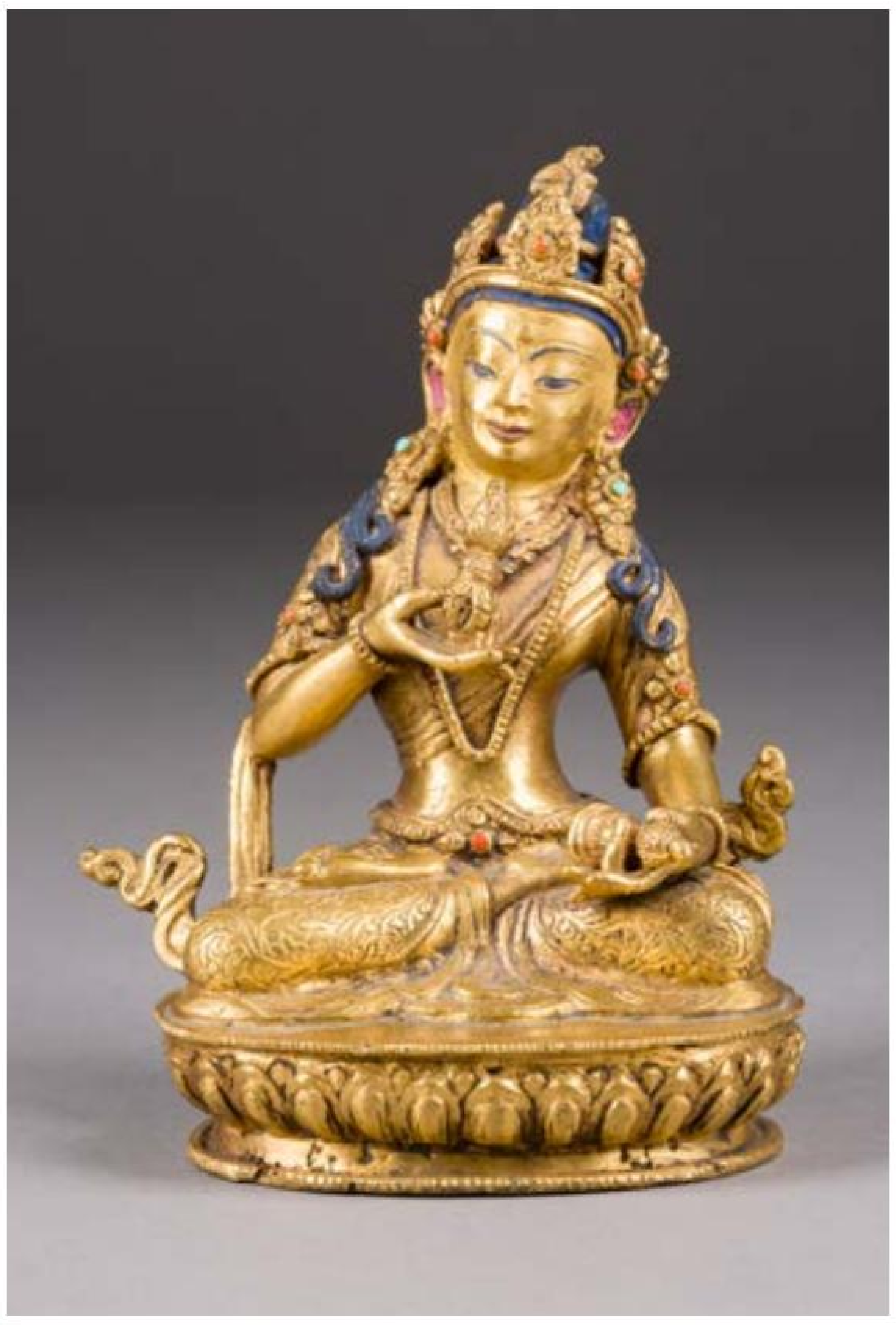


419 | A BRONZE FIGURE OF THE YELLOW JAMBHALA

China (Tibet)

Bronze. H. 19.6 cm. Partially abraded.

€ 550,-

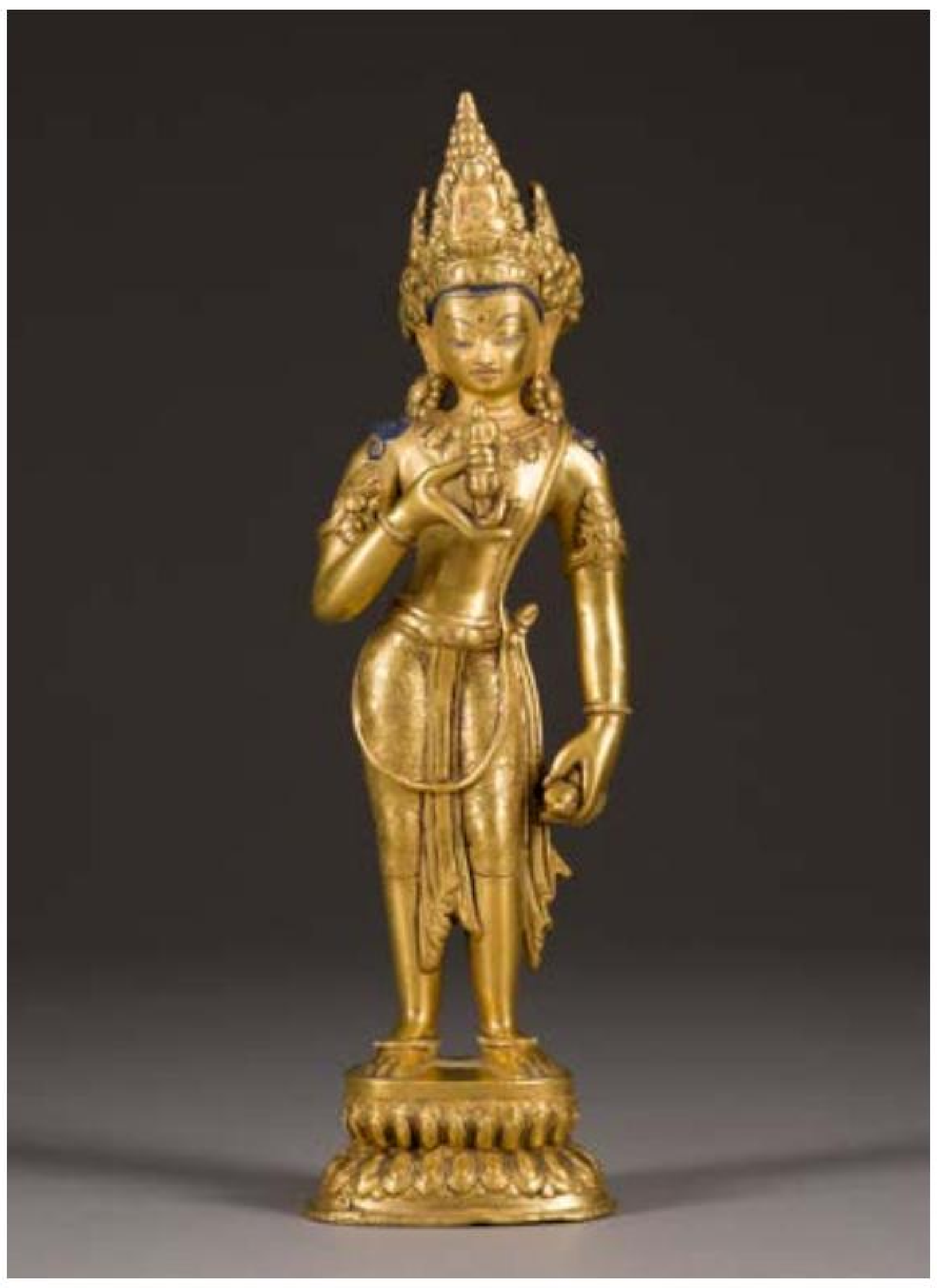


420 | A GILT BRONZE SEATED FIGURE OF VAJRASATTVA

Nepal, 20th century

Bronze. H. 13.7 cm. With traces of age, partially abraded.

€ 200,-

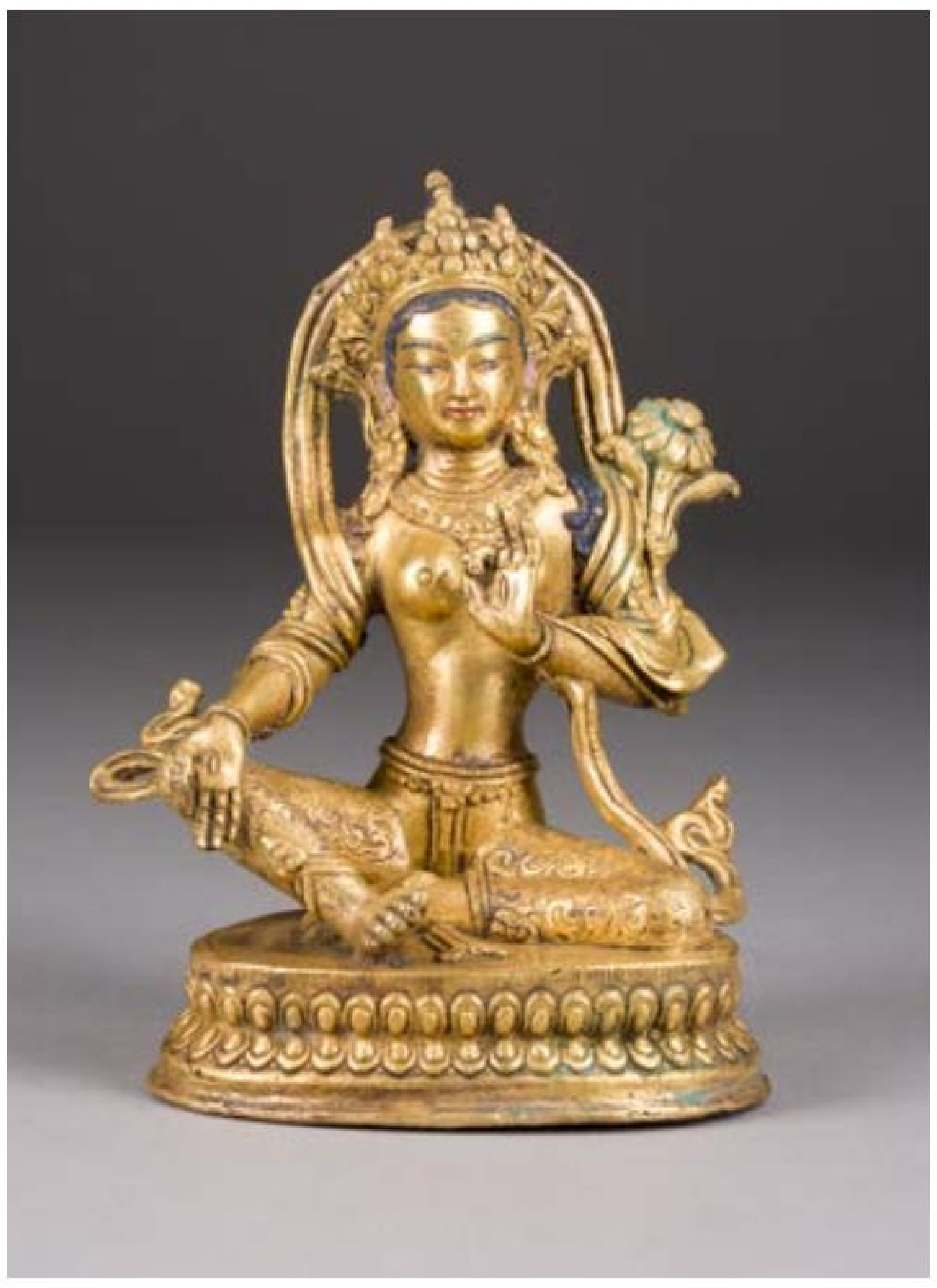


421 | A GILT-BRONZE FIGURE OF A STANDING VAJRASATTVA

Nepal, 20th century

Bronze. H. 26.3 cm. With traces of age, partially abraded and damaged.

€ 120,-

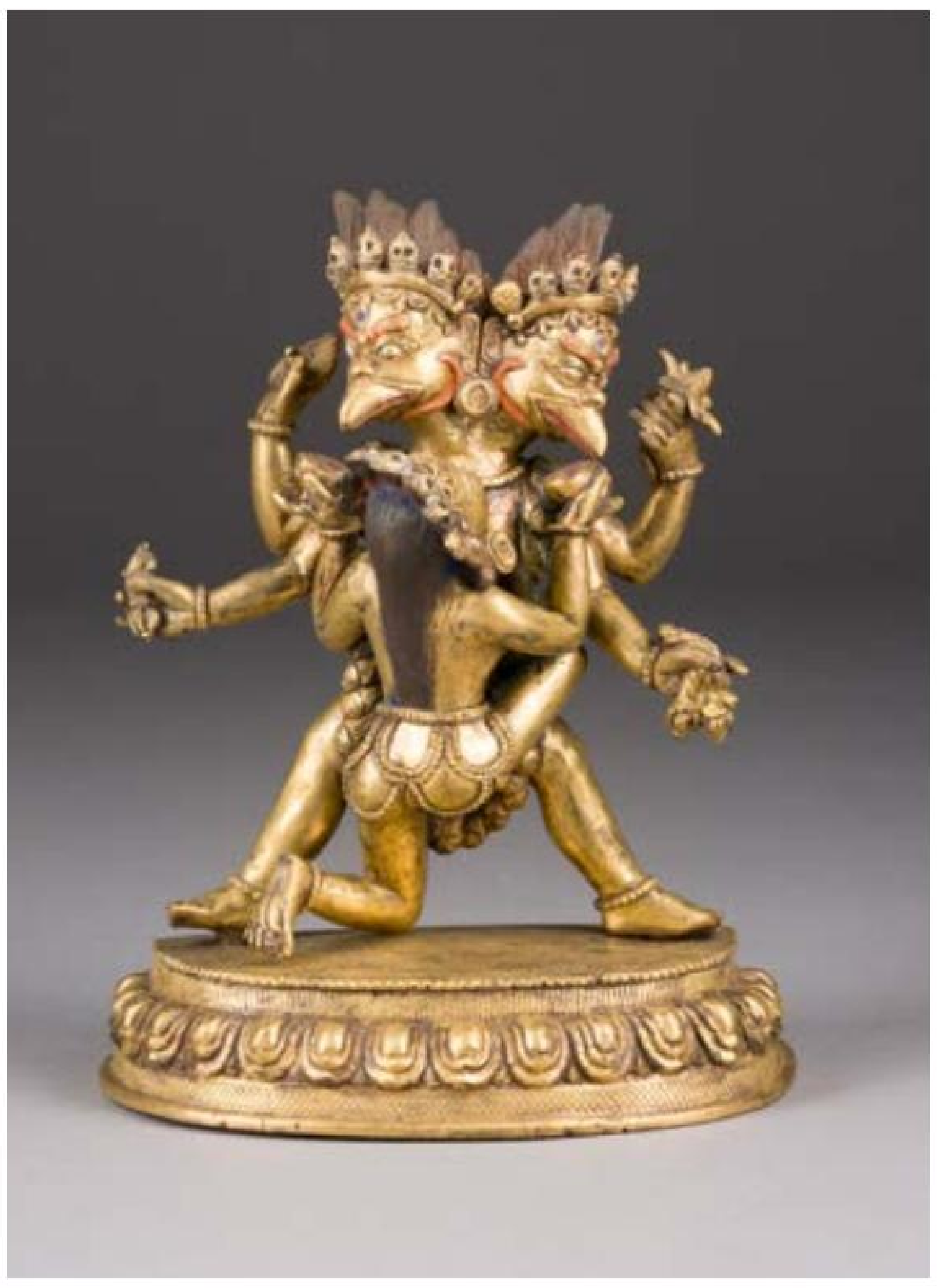


422 | A GILT BRONZE SEATED FIGURE OF GREEN TARA

Nepal, 20th century

Bronze. H. 16.8 cm. With traces of age, partially abraded.

€ 200,-

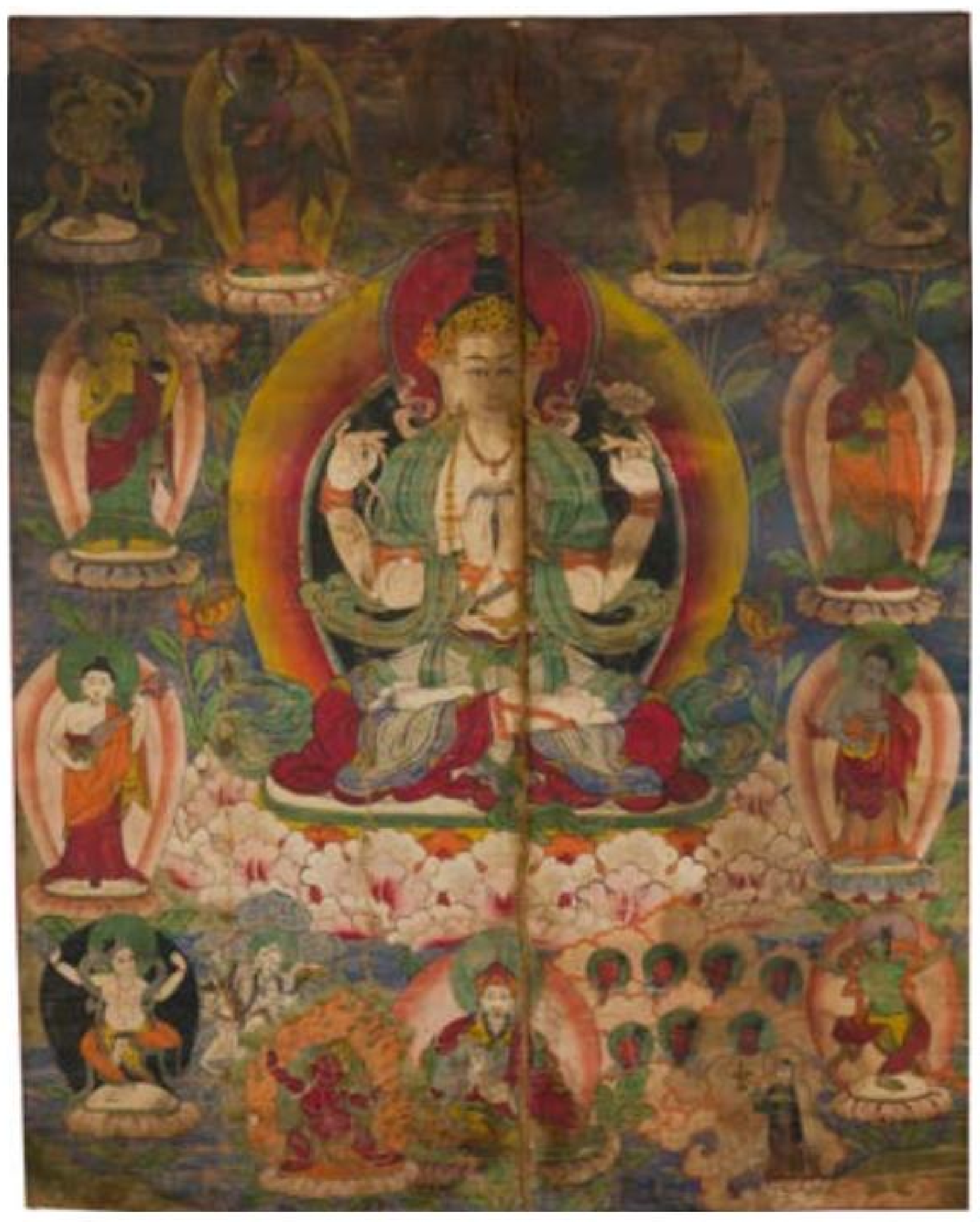


423 | A GILT BRONZE FIGURE OF KAKAMUKHA MAHAKALA AND CONSORT

Nepal/Tibet, 19th/20th century

Bronze. H. 18.7 cm. With traces of age, partially abraded.

€ 280,-

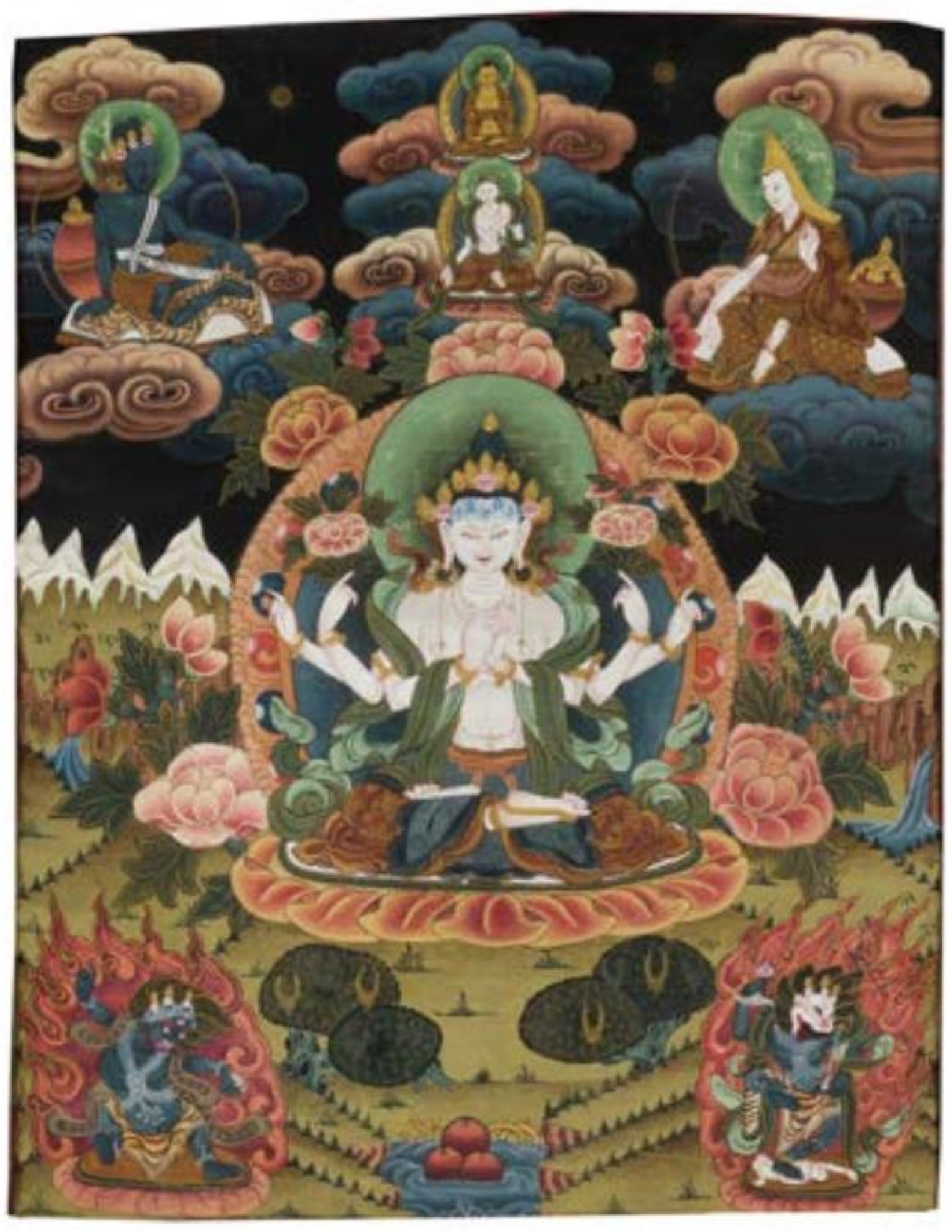


424 | A THANGKA DEPICTING SHADAKSHARI LOKESHVARA

Tibet/Nepal, 20th century

Distemper on cloth, framed and under glass. 70x61 cm. With traces of age and use, partially stained and damaged, with a section of the framing glass broken.

€ 180,-

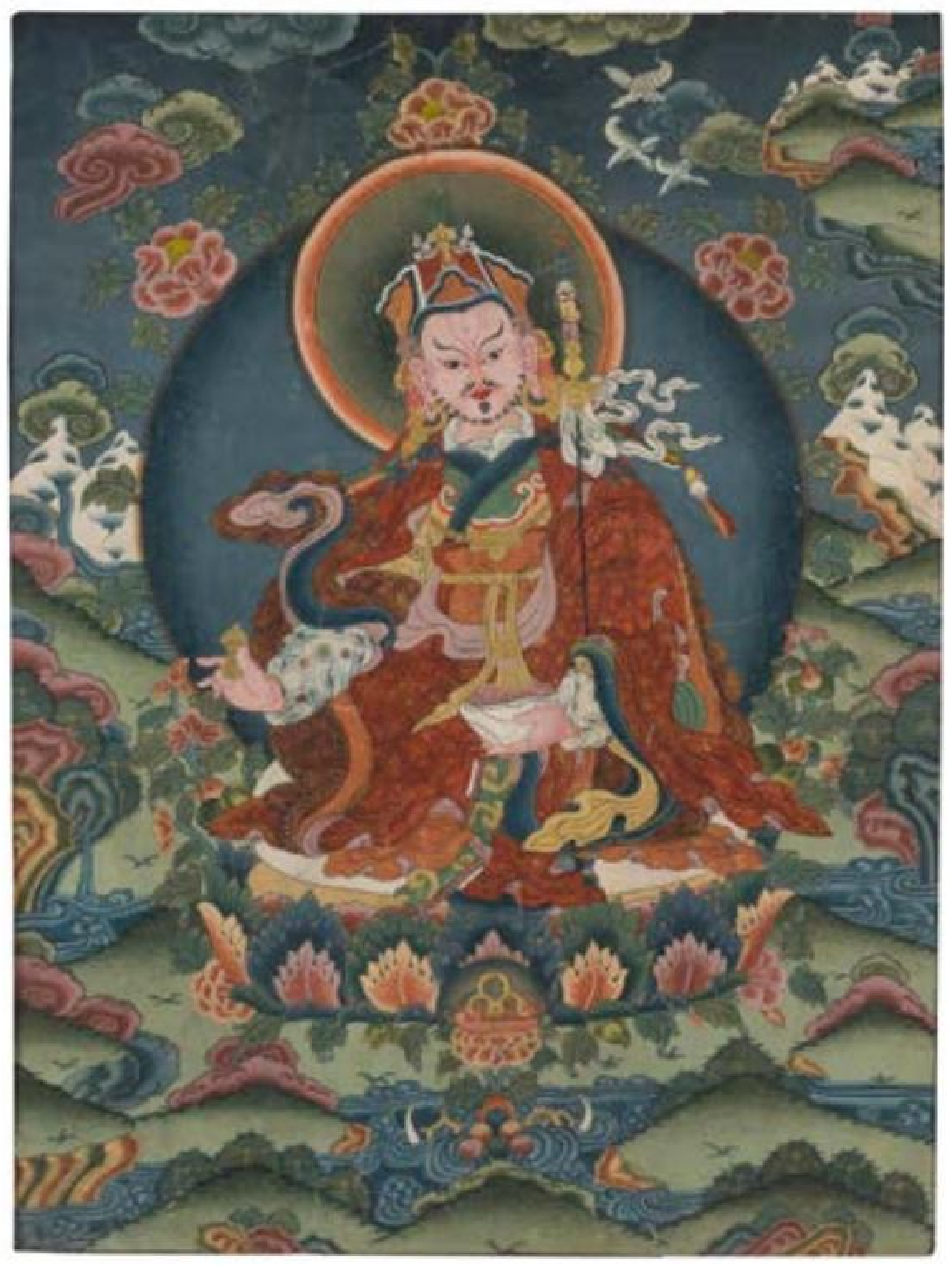


425 | A THANGKA DEPICTING BODHISATTVA

Tibet/Nepal, 20th century

Distemper on cloth, mounted. 78x50 cm. With traces of age.

€ 180,-

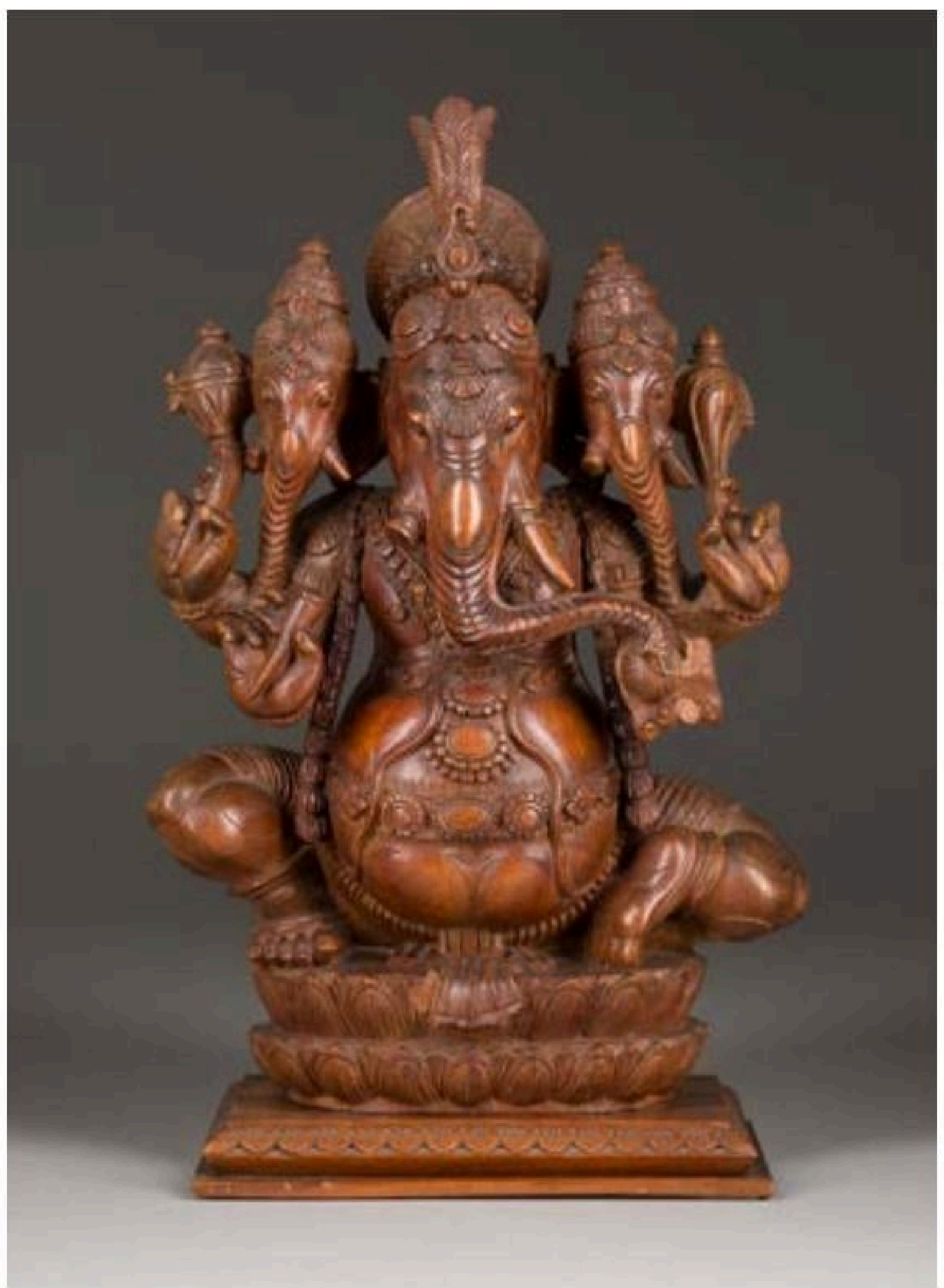


426 | A THANGKA DEPICTING PADMASAMBHAVA

Tibet/Nepal, 20th century

Distemper on cloth, mounted. 100x68 cm. With traces of age, partially damaged.

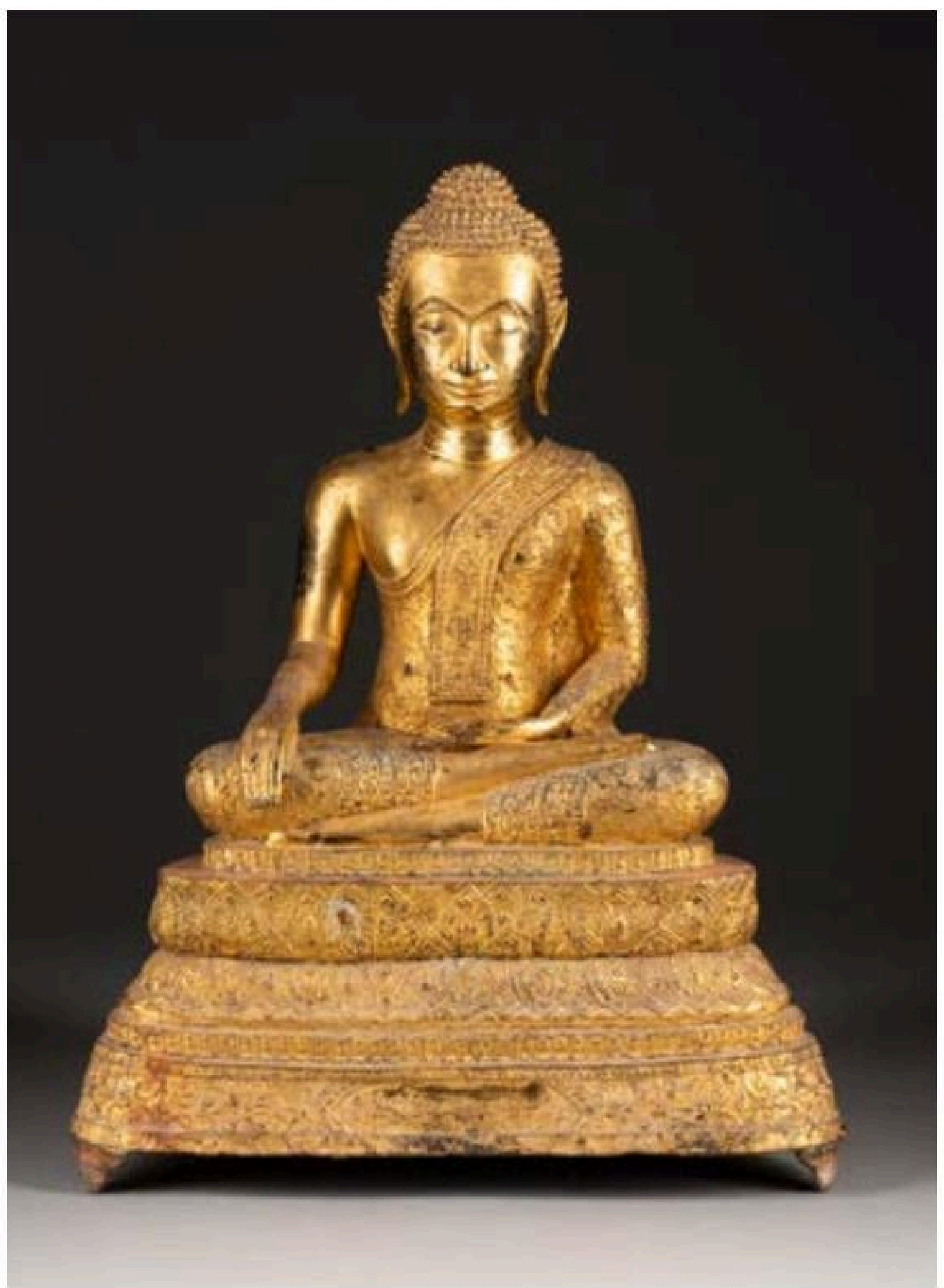
€ 280,-



427 | A WOOD CARVED FIGURE OF GANESHA
India

Wood. H. 42.2 cm. With traces of age and cracks, partially damaged.

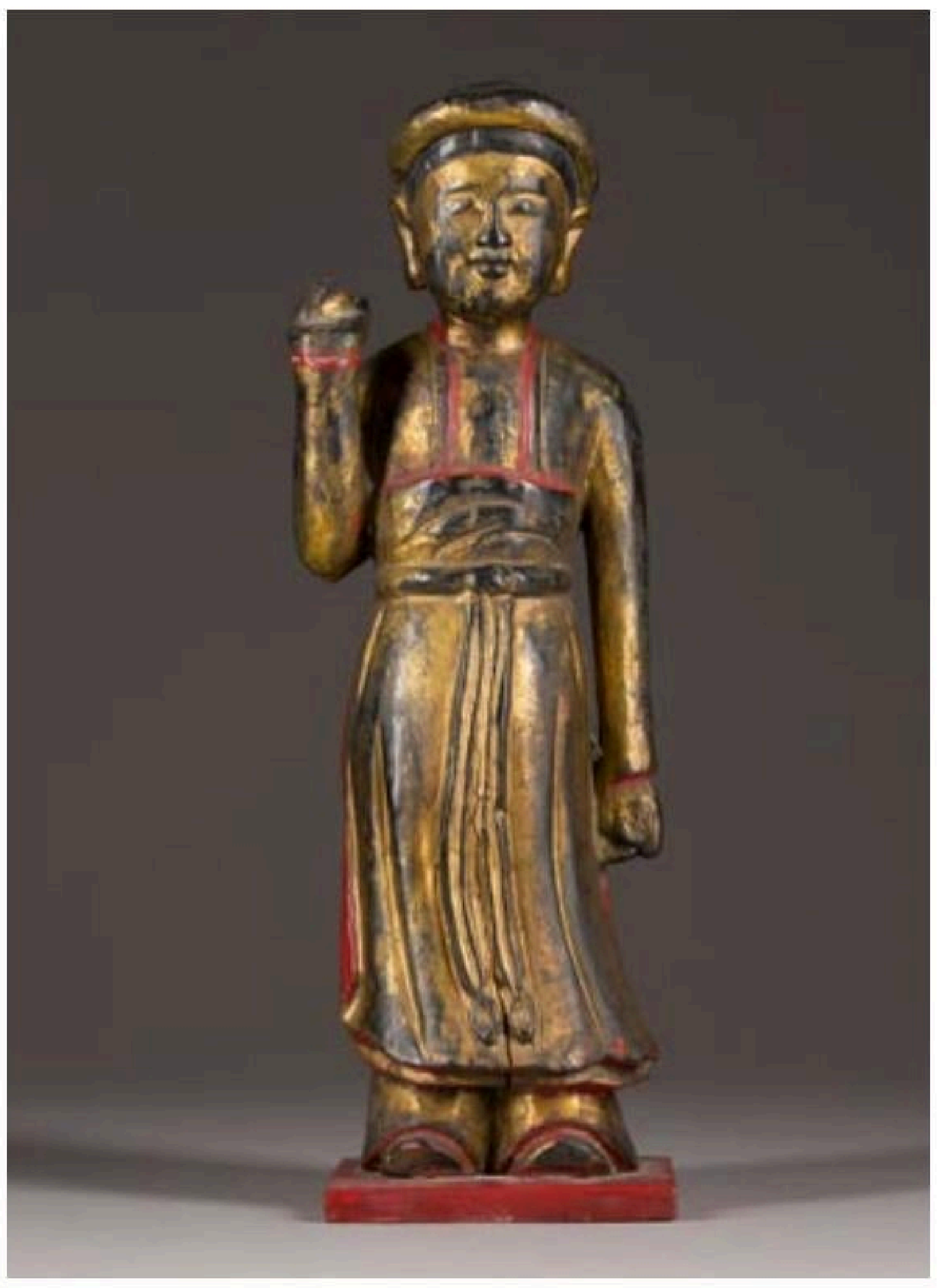
€ 140,-



428 | A LARGE GILT BRONZE SEATED FIGURE OF BUDDHA
Thailand, 18th/19th century

Bronze. H. 50 cm. The buddha is seated in vajrasana on a lotus base placed on a stepped pedestal, with the hands in Bhumisparsha Mudra. With traces of age, partially abraded and damaged.

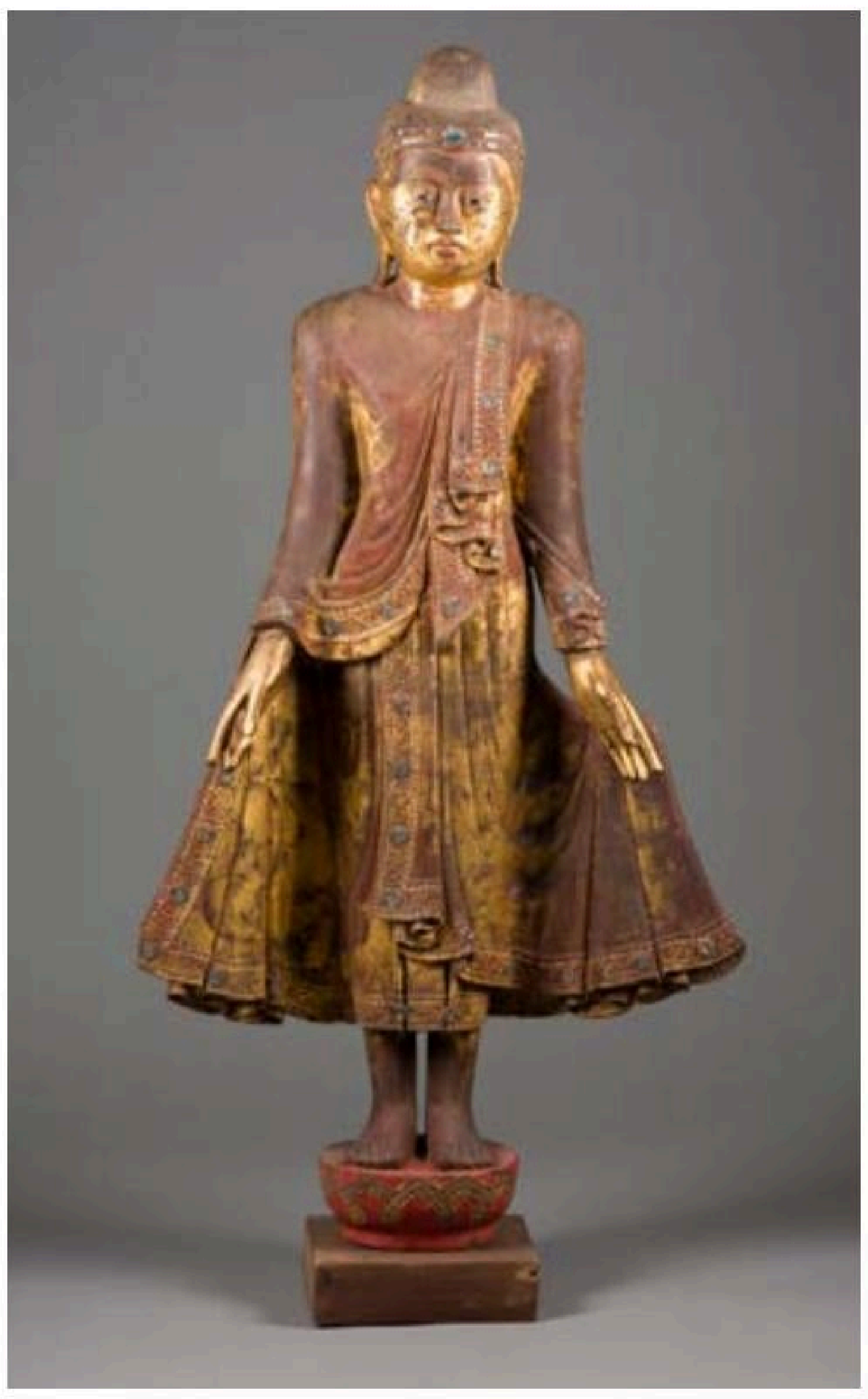
€ 420,-



429 | A GILT-LACQUERED WOODEN FIGURE
Vietnam, around 1900 or later

Wood. H. 37.7 cm with base. With traces of age, partially abraded and cracked.

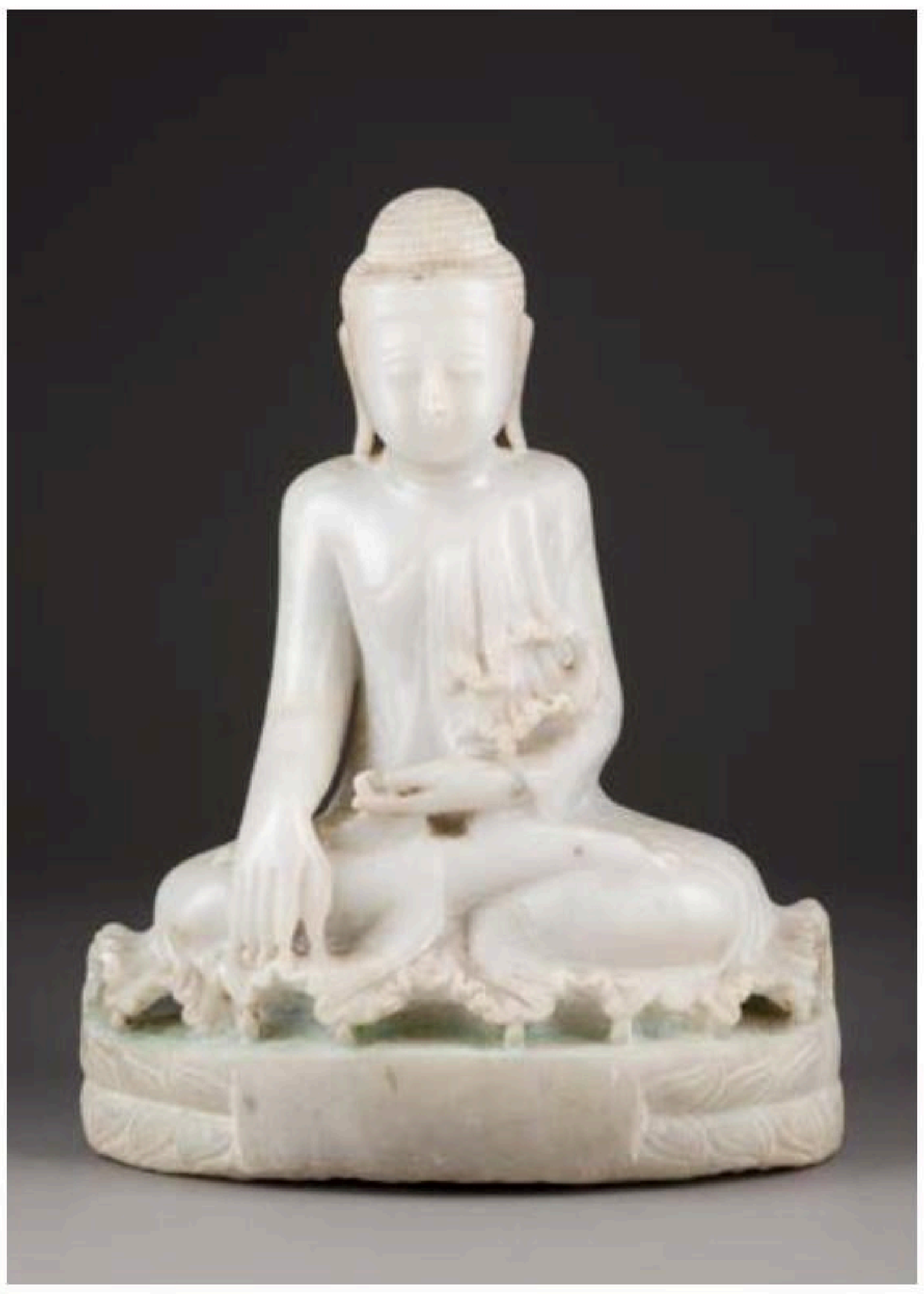
€ 120,-



430 | A LARGE GOLD LACQUERED WOOD STANDING FIGURE OF BUDDHA
Burma, early 20th century

Wood. H. ca. 106 cm (ca. 112 cm with base). With traces of age, partially abraded and damaged.

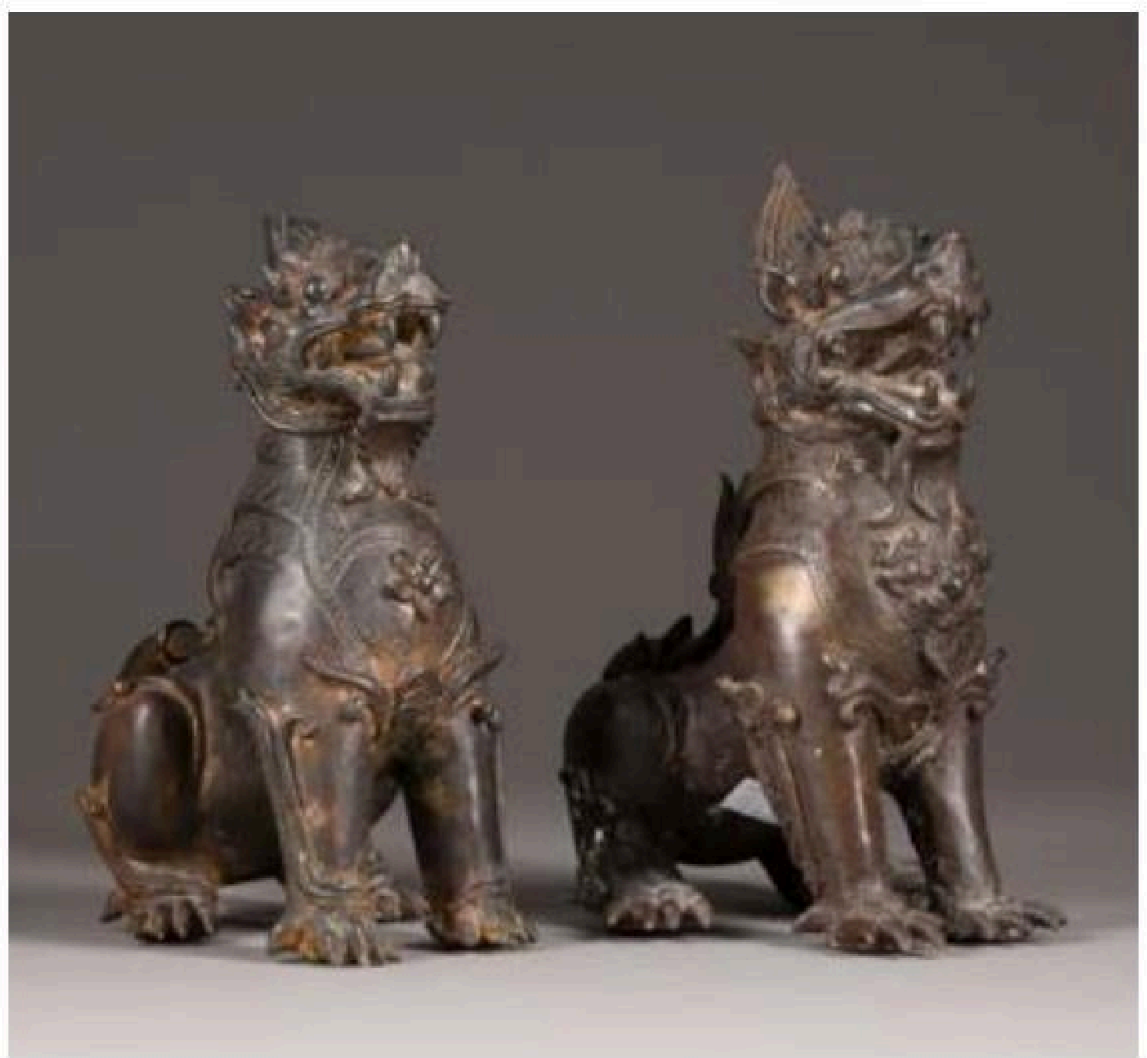
€ 160,-



431 | A MARBLE SEATED FIGURE OF BUDDHA SHAKYAMUNI
Burma, 20th century

Marble. H. 44 cm. Partially abraded.

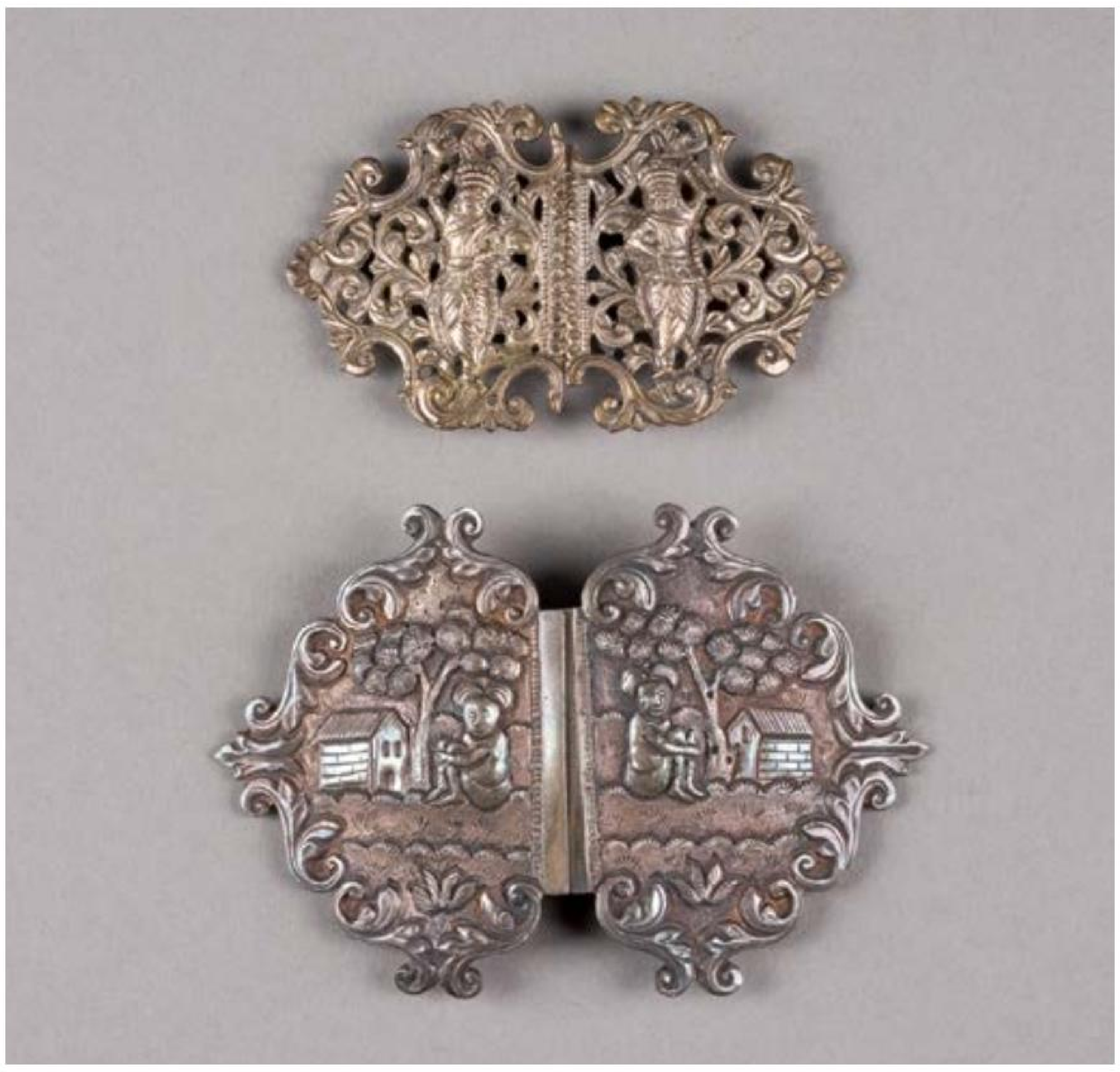
€ 200,-



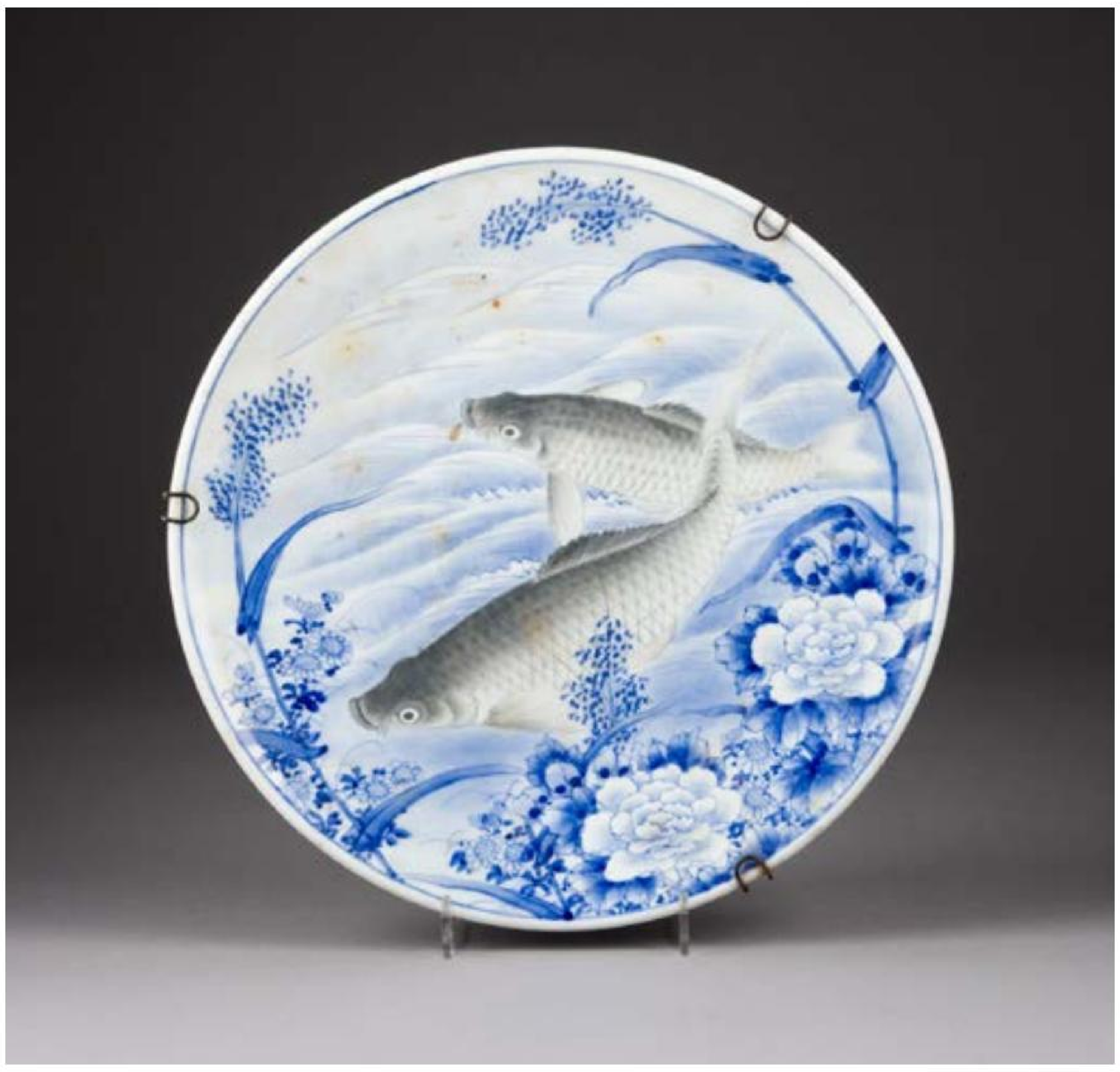
432 | TWO BRONZE MYTHICAL ANIMALS
South Asia

Bronze. H. 24 cm. With traces of age, partially damaged.

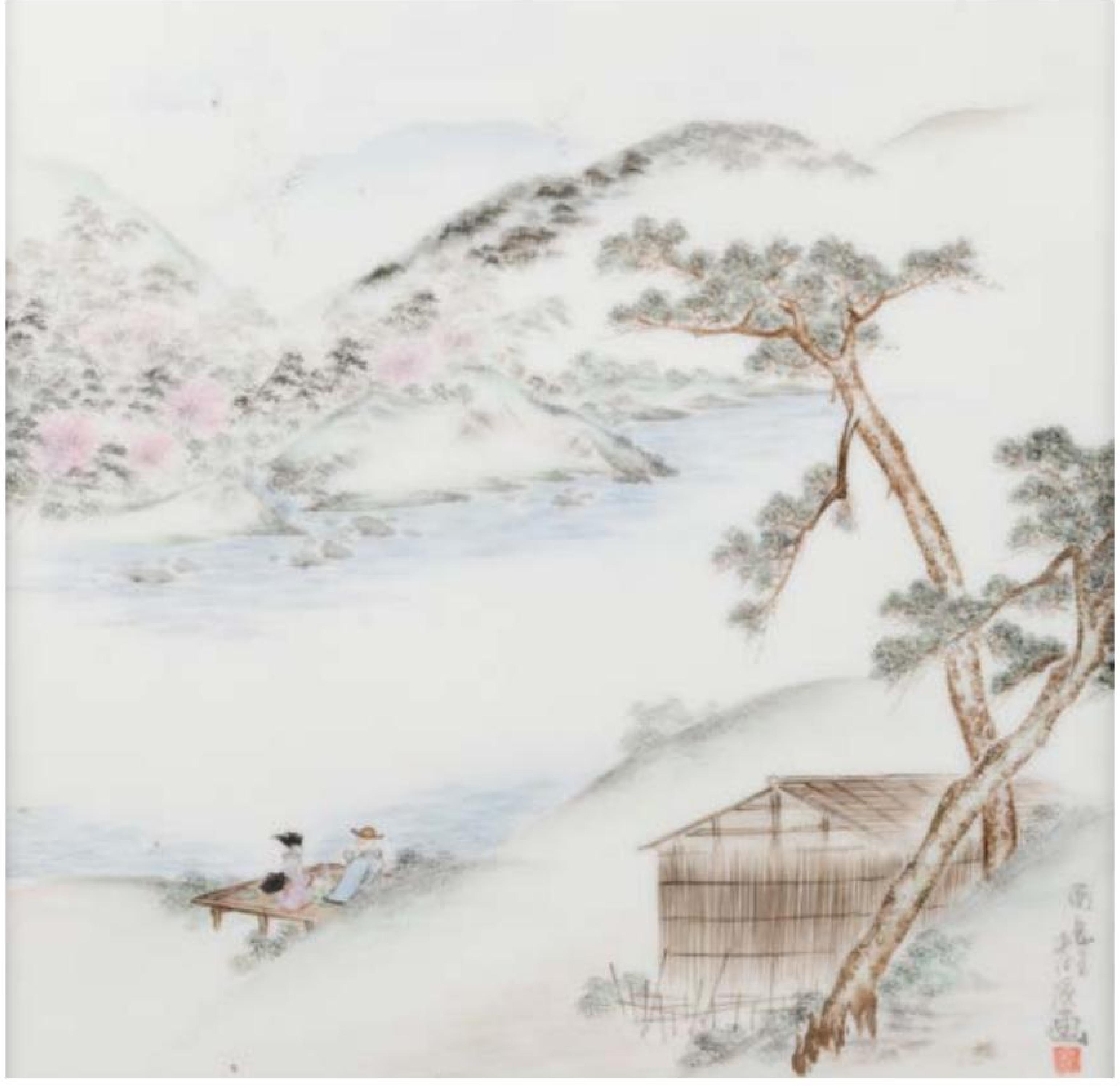
€ 150,-



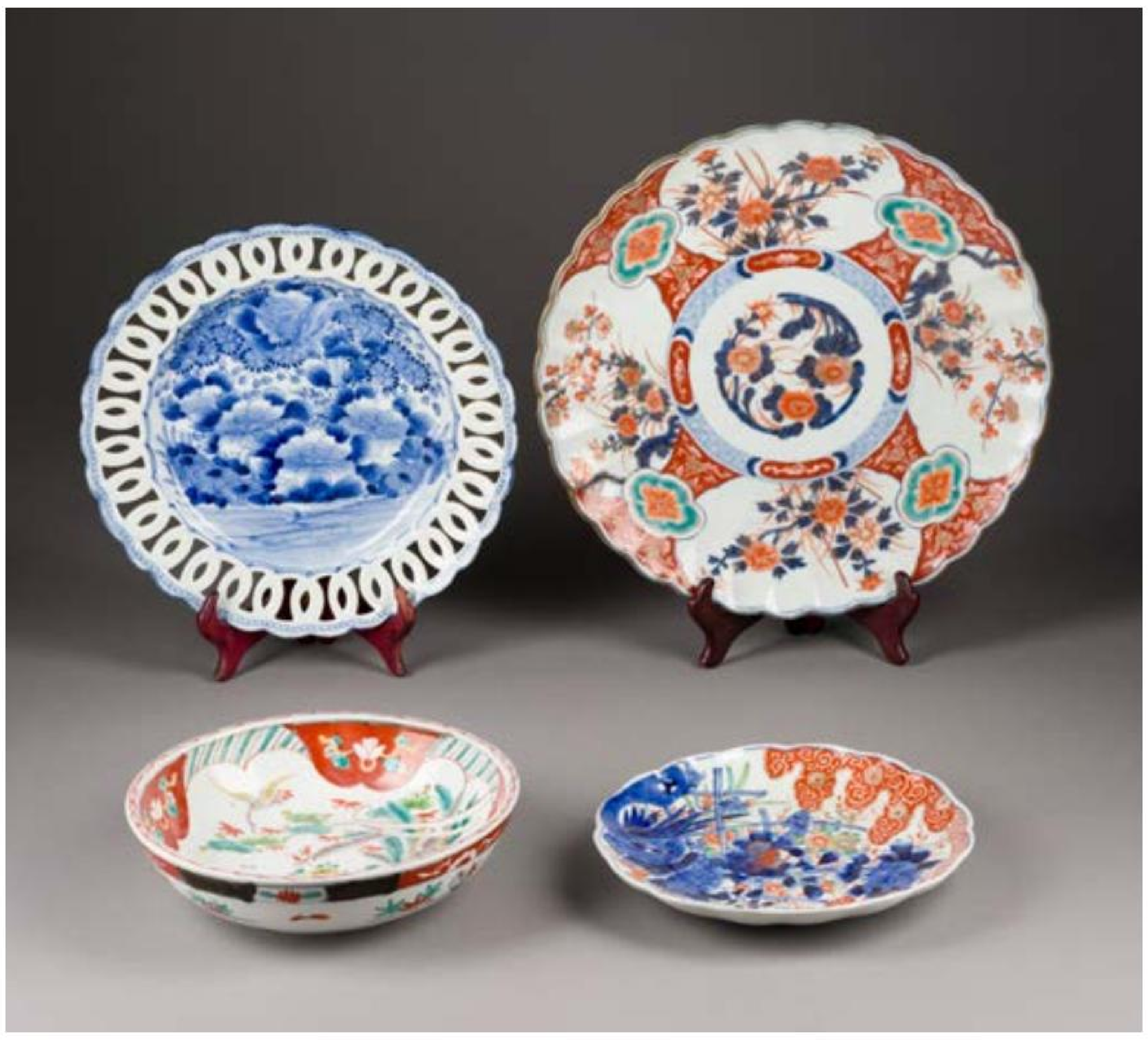
433 | TWO SILVER BELT DECORATIONS
South asia
Silver. L. 8.1-10.4 cm; Total weight 92 g. With traces of use.
€ 120,-



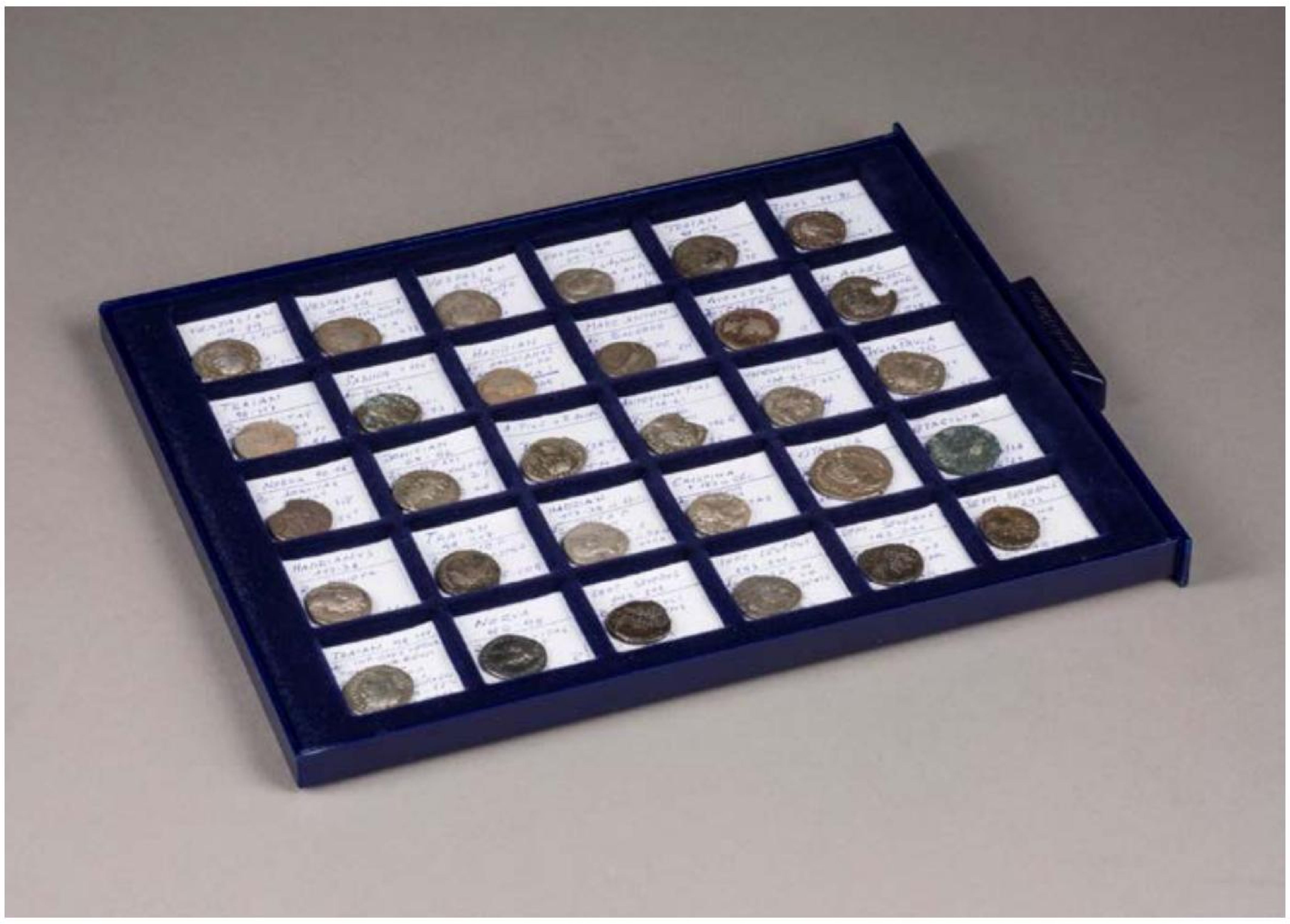
434 | A BLUE AND WHITE 'KOI' PLATE
Japan, 19th/20th century
Porcelain. D. 31.3 cm. With a mark on the base. With traces of use and age.
€ 200,-



435 | A WOOD-FRAMED PORCELAIN PLAQUE
Japan, 19th/20th century
Wood/porcelain. Ca. 25.5x25.5 cm. With traces of use and age, partailly abraded.
€ 120,-



436 | A GROUP OF FOUR VARIOUS 'FLORAL' DISHES
Japan, 19th/20th century
D. 21.5-32 cm. Porcelain. With traces of use; partially abraded; one with chips to the base rim.
€ 150,-

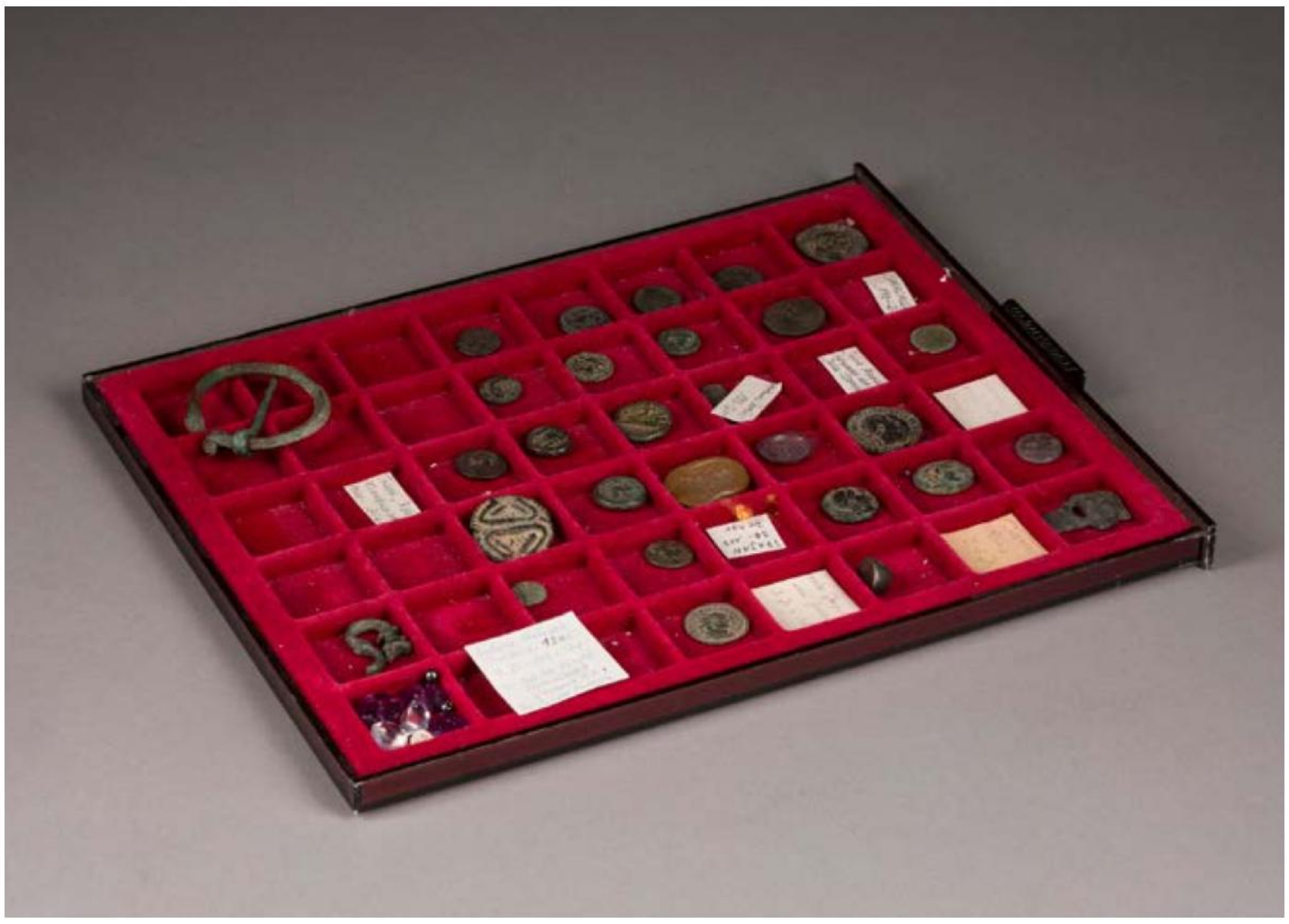


500 | COLLECTION OF 25 ANCIENT COINS / SEAL STONE / OMEGA FIBULA

Greece and Roman Empire, probably 4th century BC - 3rd century AD

Materials include silver, bronze, and carnelian, some cast, some struck. Diameter 0.7 to 2.5 cm. Depictions include: Caracalla (198-217 AD), Roman Emperor; denarius with portrait bust facing right, reverse with standing deity. Julia Maesa (c. 160-224 AD), grandmother of Elagabalus, denarius with drapery and imperial portrait. Trajan (98-117 AD), Roman Emperor; Silver denarius with raised lettering, partly with traces of silvery sheen. Septimius Severus (193-211 AD), drachma from Euboea; finely executed bust of the emperor, reverse with legend and standing Tyche. Troas, Cebren (c. 400-350 BC), bronze coin of the Classical period, depicting a lion's head and a quadratum incusum on the reverse. Carnelian seal, Late Roman, end of the 3rd century AD, with a fine relief carving of a standing figure, probably Hermes. Omega fibula, with a rounded bow and spirally wound ends, pin holder preserved on the reverse. Partially bumped.

€ 200,-

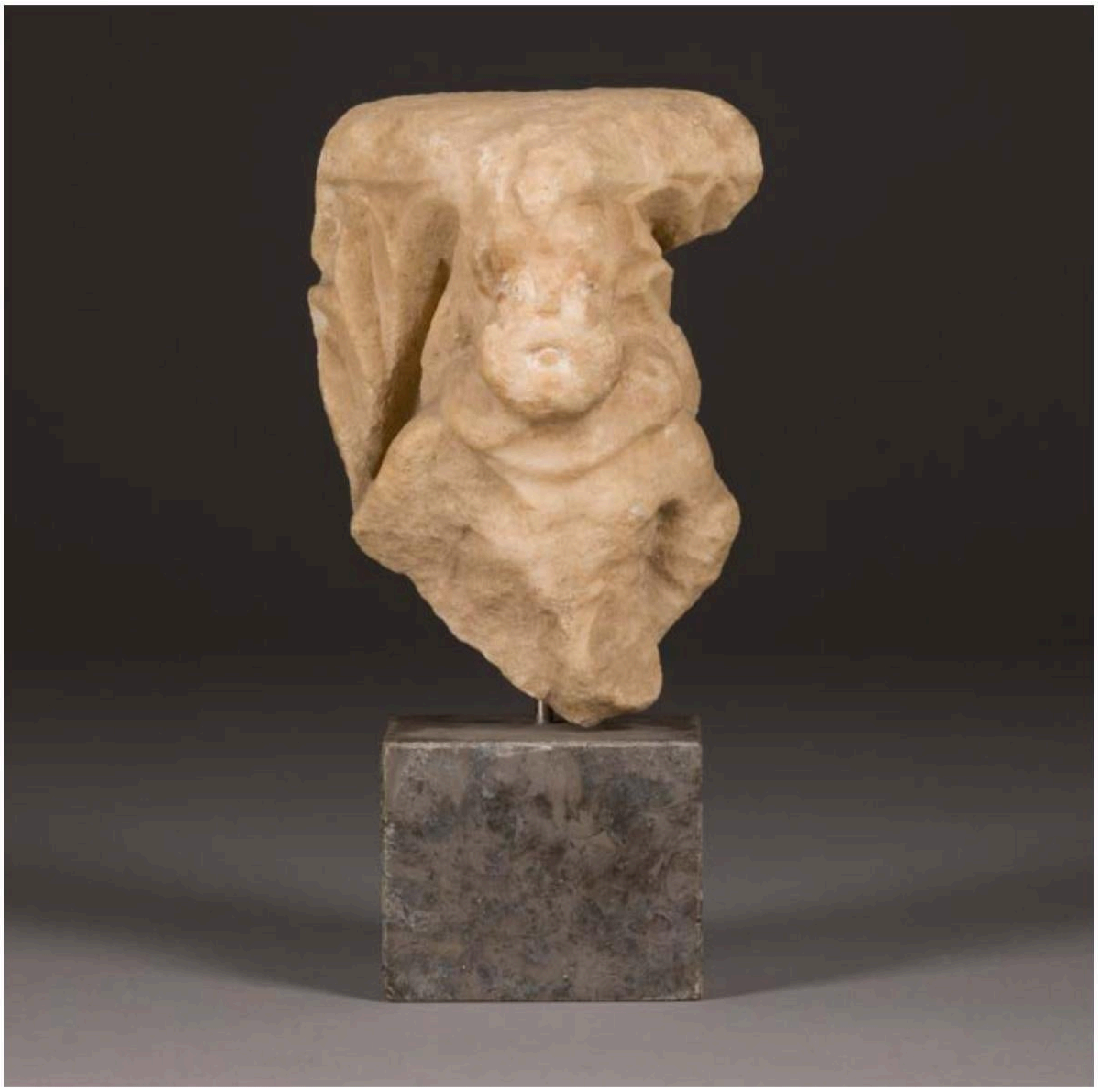


501 | COLLECTION OF 30 ANCIENT COINS

Roman Imperial Period, probably 27 BC to 235 AD

Silver, bronze, cast in relief. Diameter approx. 1.5 to 2.5 cm. Includes coins with profile heads of emperors and members of the imperial family: Augustus, the first Roman emperor (27 BC - 14 AD), Vespasian, Titus, and Domitian – the Flavian dynasty (1st century AD), Nerva, Trajan, Hadrian, and Antoninus Pius – the adoptive emperors of the 2nd century, Marcus Aurelius, Commodus, Septimius Severus, Aurelian, as well as female portraits of Sabina, Julia Paula, Crispina, and Otacilia Severa. Partially damaged.

€ 200,-

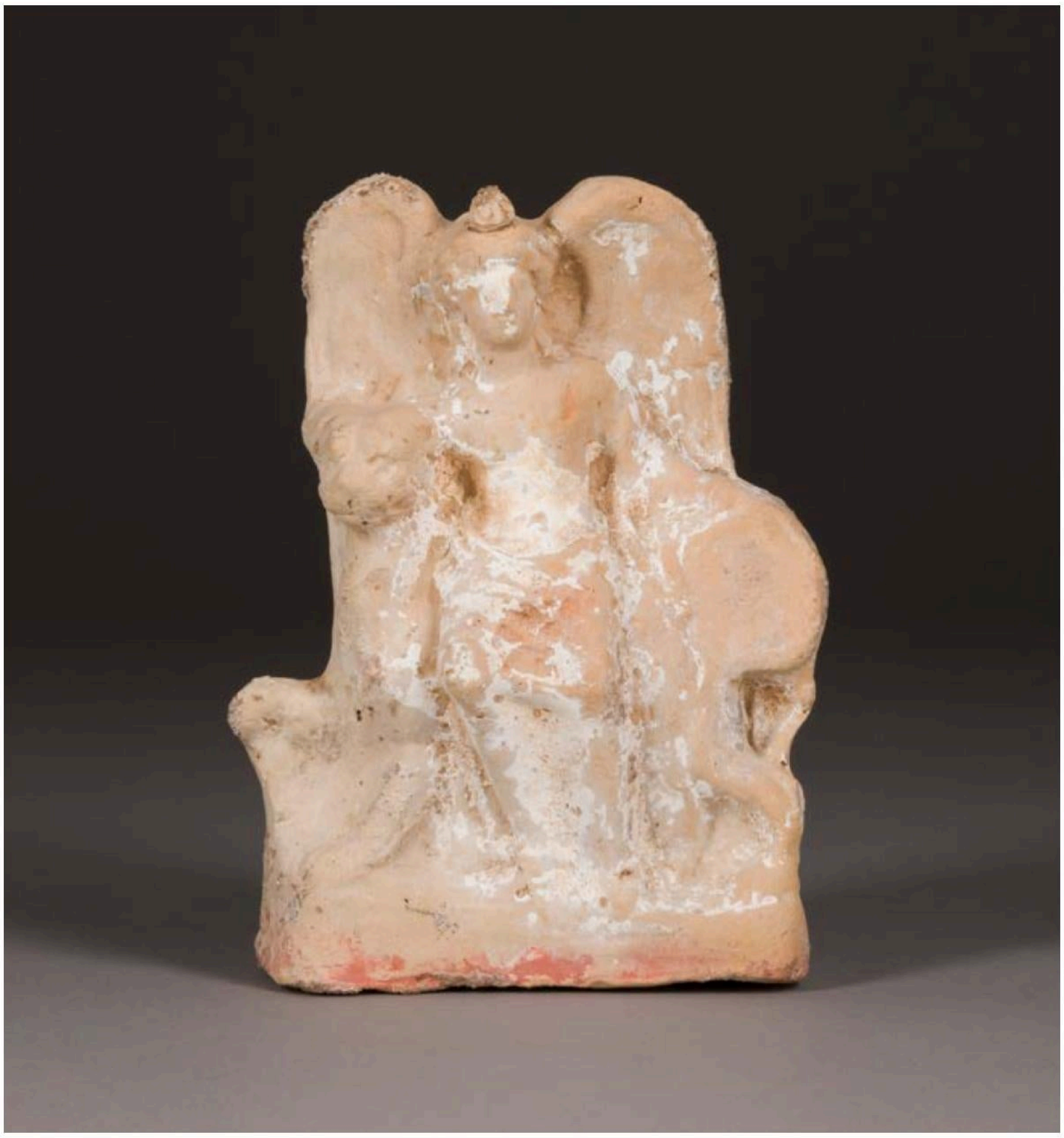


502 | FRAGMENT OF AN APOTROPAIC GRIMACE

Probably Roman Imperial period, 63 BC to 330 AD

Sandstone, sculpted in relief, on a stone base. Figure height 14 cm. Damaged, partially damaged.

€ 200,-



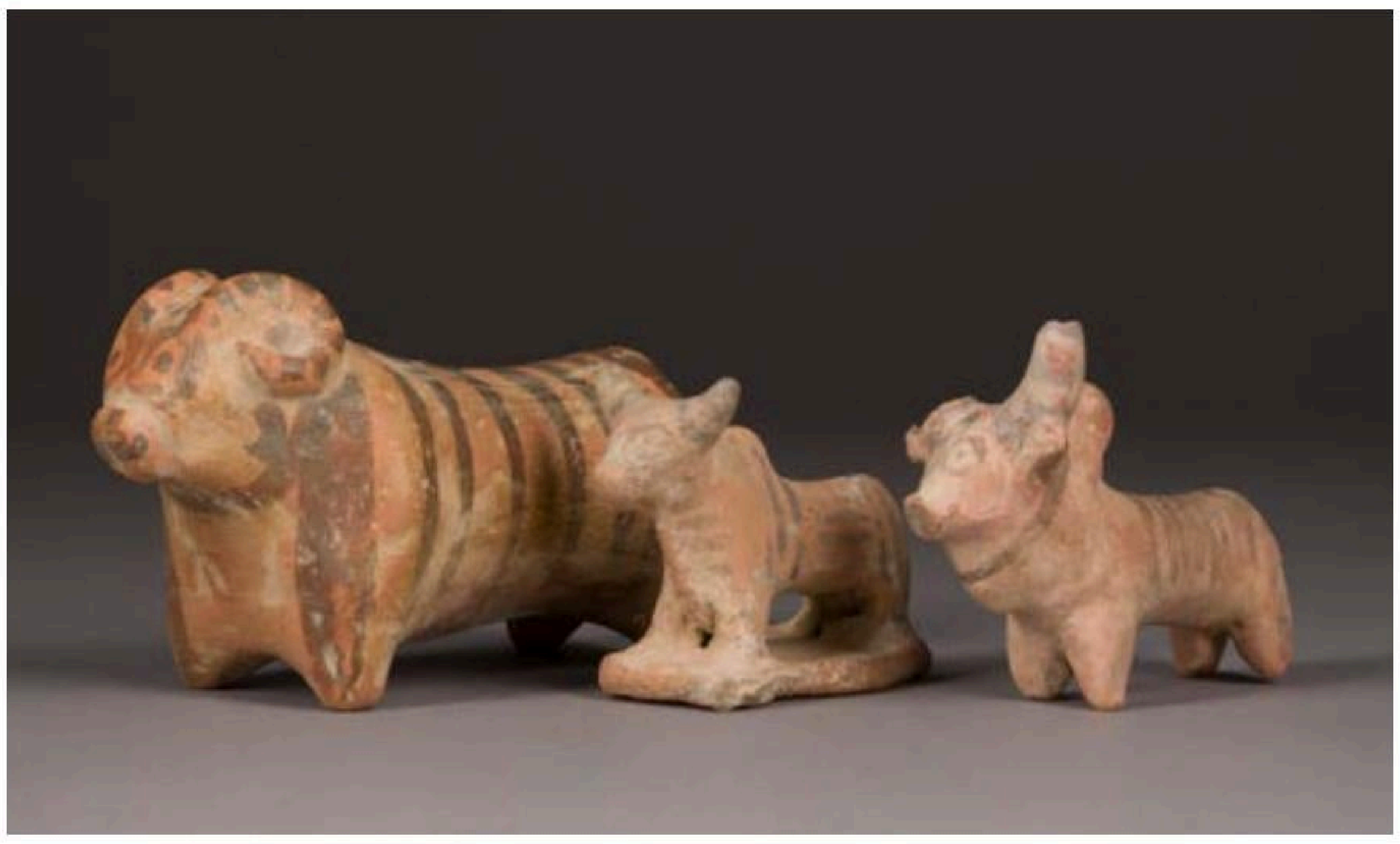
503 | WINGED EROS ON A LION

Greek, Tarentum, 3rd/2nd century BC

Terracotta, sculpted in relief, remnants of polychrome paint. Height 16 cm. Partially damaged and affected.

Provenance: Acquired from the Galerie für alte Kunst Fortuna, Zurich – No. M65 (description by M. Széchényi), August 1977.

€ 200,-



504 | SET OF THREE ANIMAL FIGURES: TWO ZEBU BULLS AND A RAM

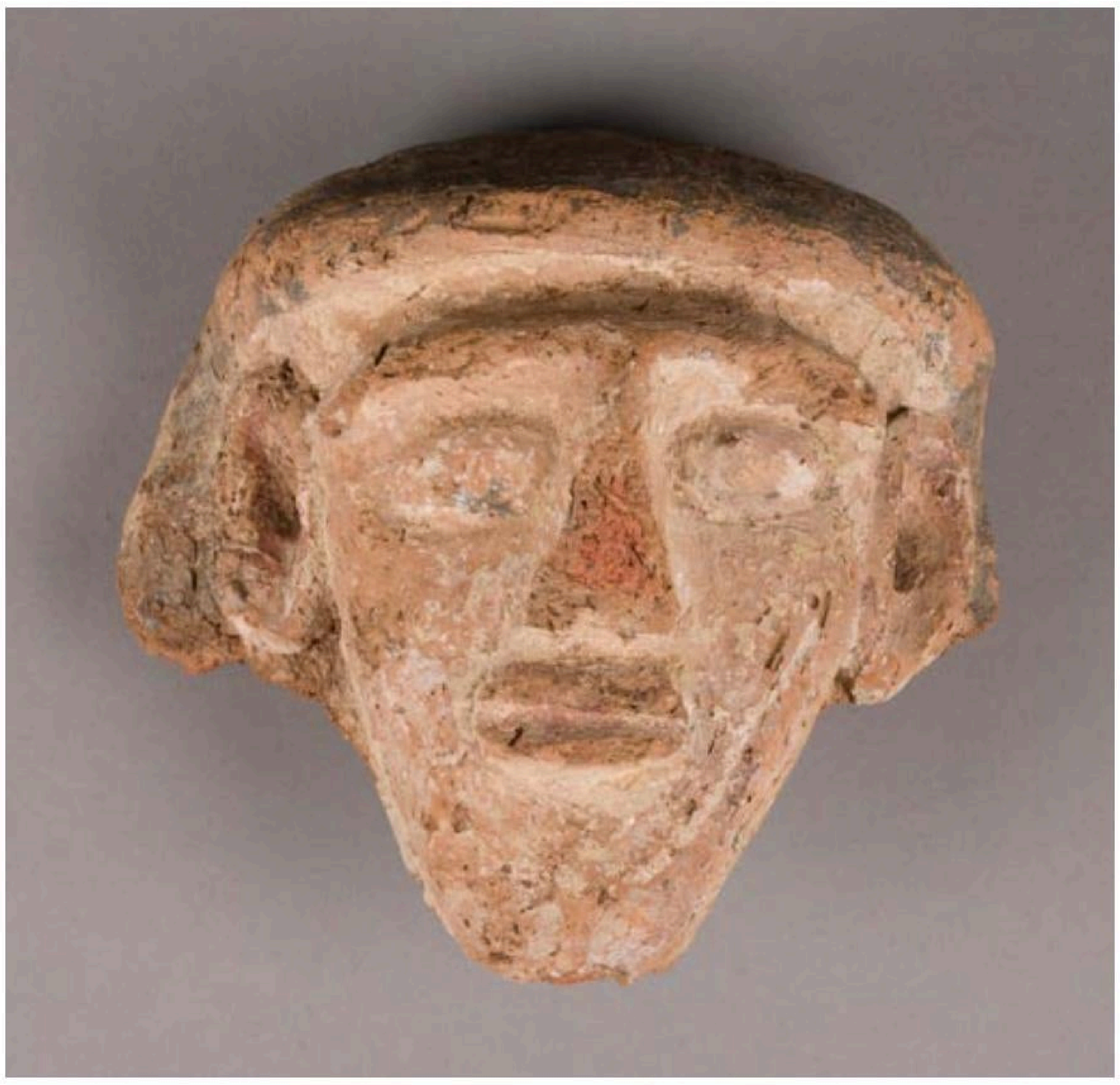
Indus Valley Civilization, probably 3000-1900 BC

Terracotta, modeled and painted. Height 6/8/8.5 cm. Some damage and loss of polychromy, one horn rest. and damaged.

Literature: Cf. Aruz: Art of the Ancient Cities, New York 2003, no. 276, p. 390.

Provenance: From an old private collection in North Rhine-Westphalia.

€ 120,-



505 | HEAD OF A MUMMY MASK / COFFIN FIGURE

Egypt, probably 1st–4th century AD.

Terracotta, sculpted. Height: 16 cm. Condition: damaged and worn, loss of material, remains of a mounting.

Provenance: From an old private collection in North Rhine-Westphalia.

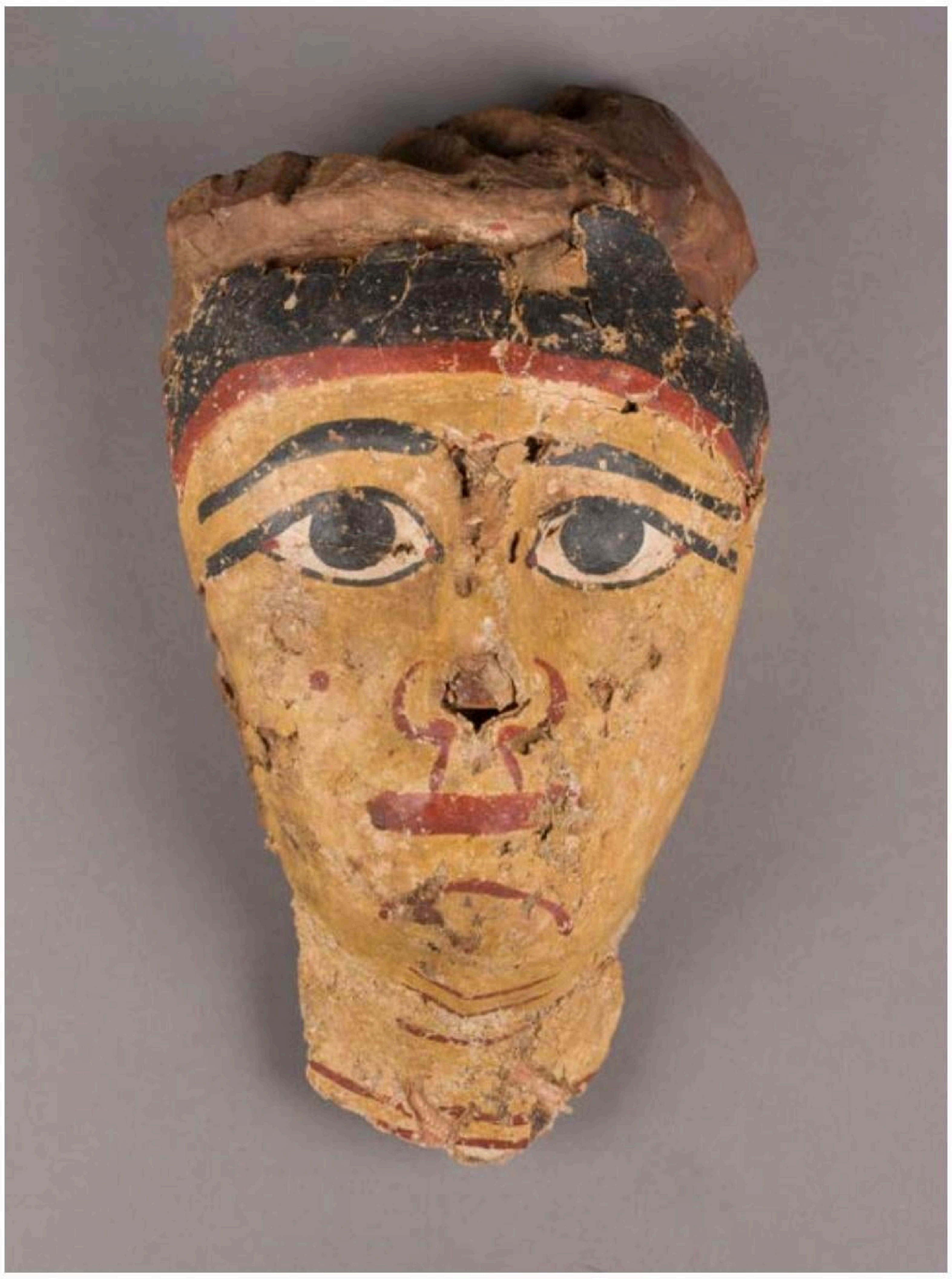
€ 120,-

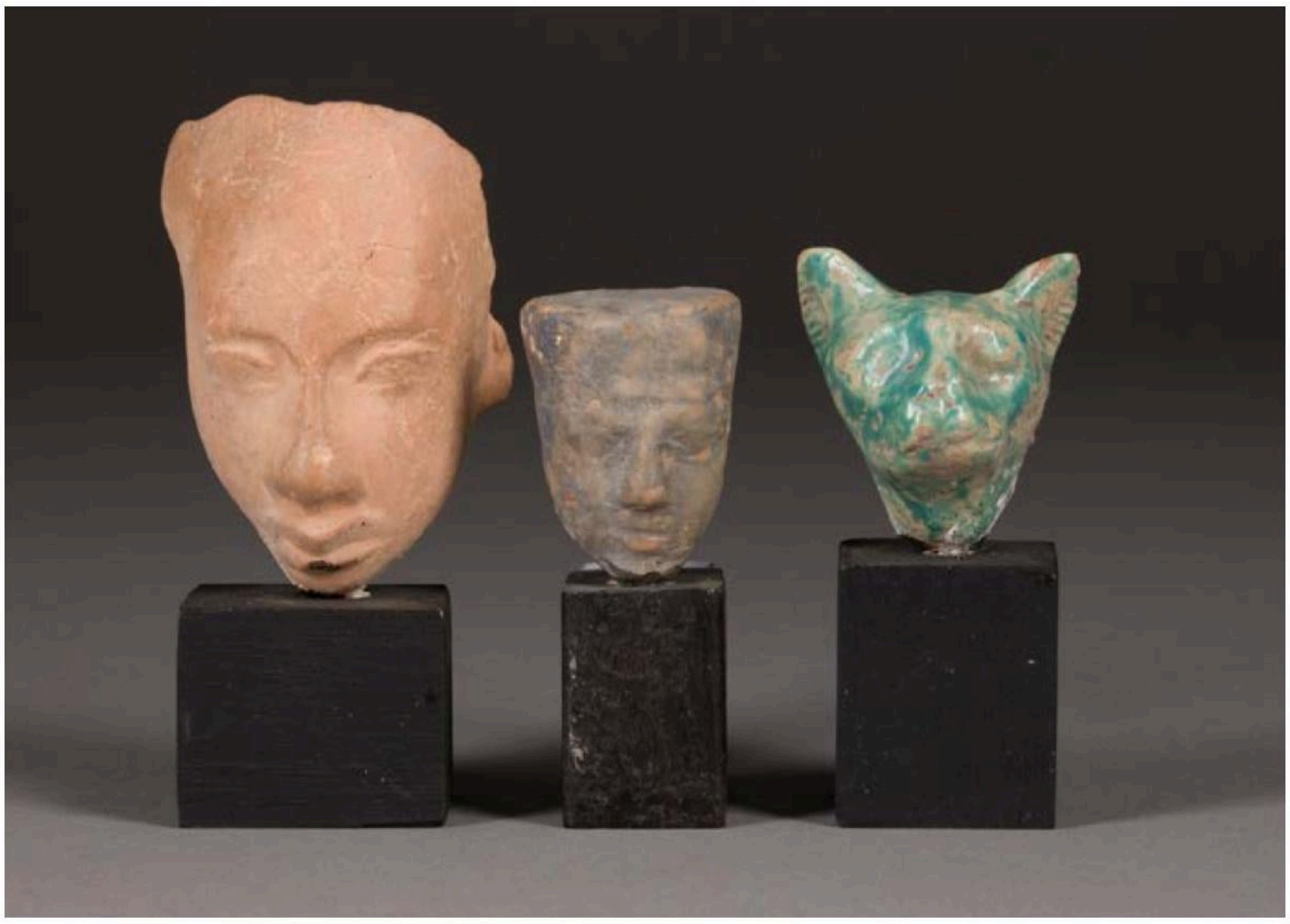
506 | SARCOPHAGUS DEATH MASK

Egypt, Late Dynastic to Ptolemaic Period, probably around 600 BC

Wood, plaster, fabric, polychrome yellow, blue, and red pigment painting. Height 26.5 cm, width 14.5 cm. Damaged, with losses of paint and substance.

€ 420,-



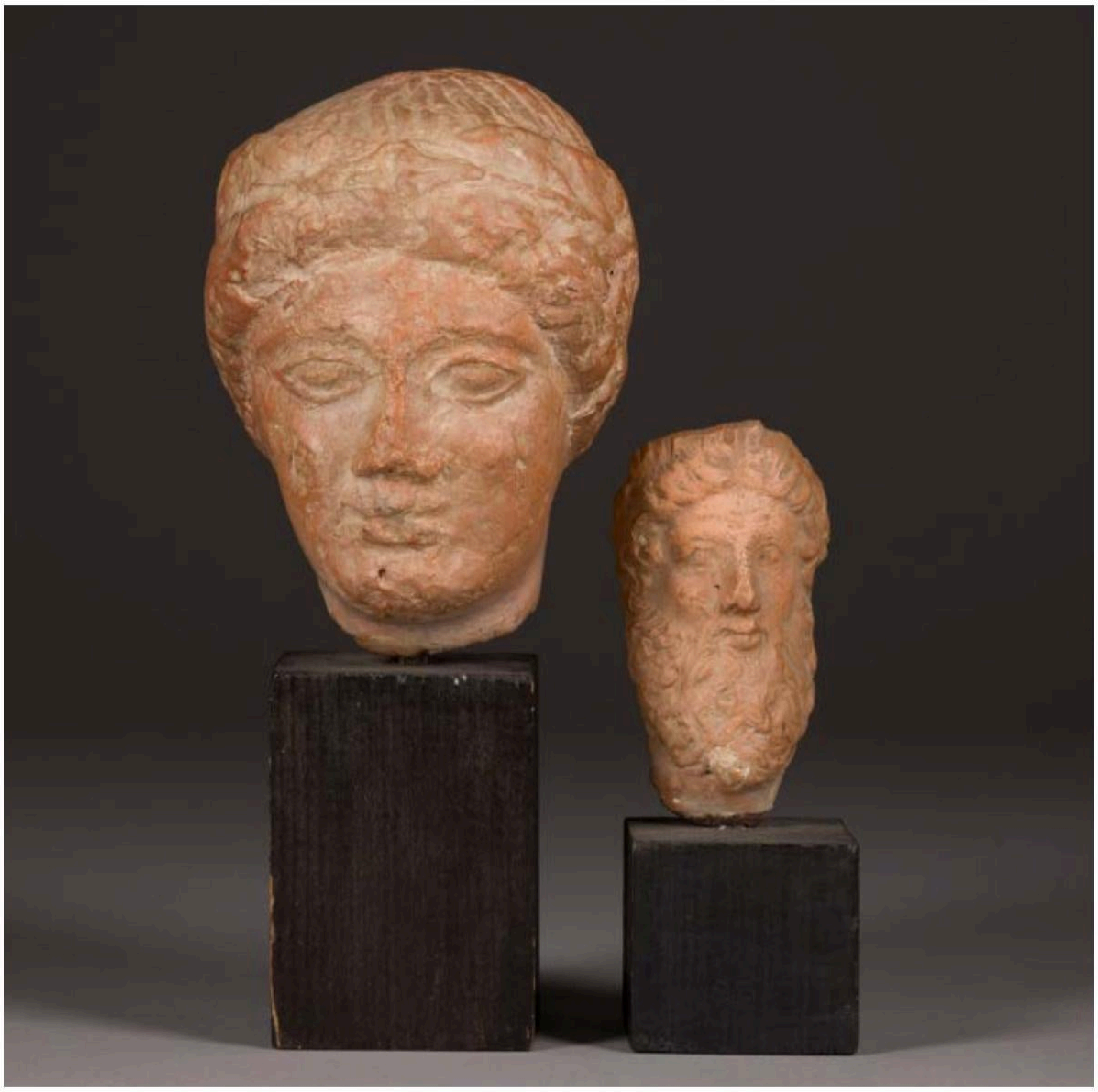


507 | SET OF THREE ANTIQUE FIGURES: HEAD OF A CAT AND TWO MASKS OF DEITIES

Egypt, probably Late Period, ca. 644-332 BC

Terracotta, sculpted in relief, partially glazed, each on a base. Height 4/4.5/7 cm. Damaged and in poor condition.

€ 120,-

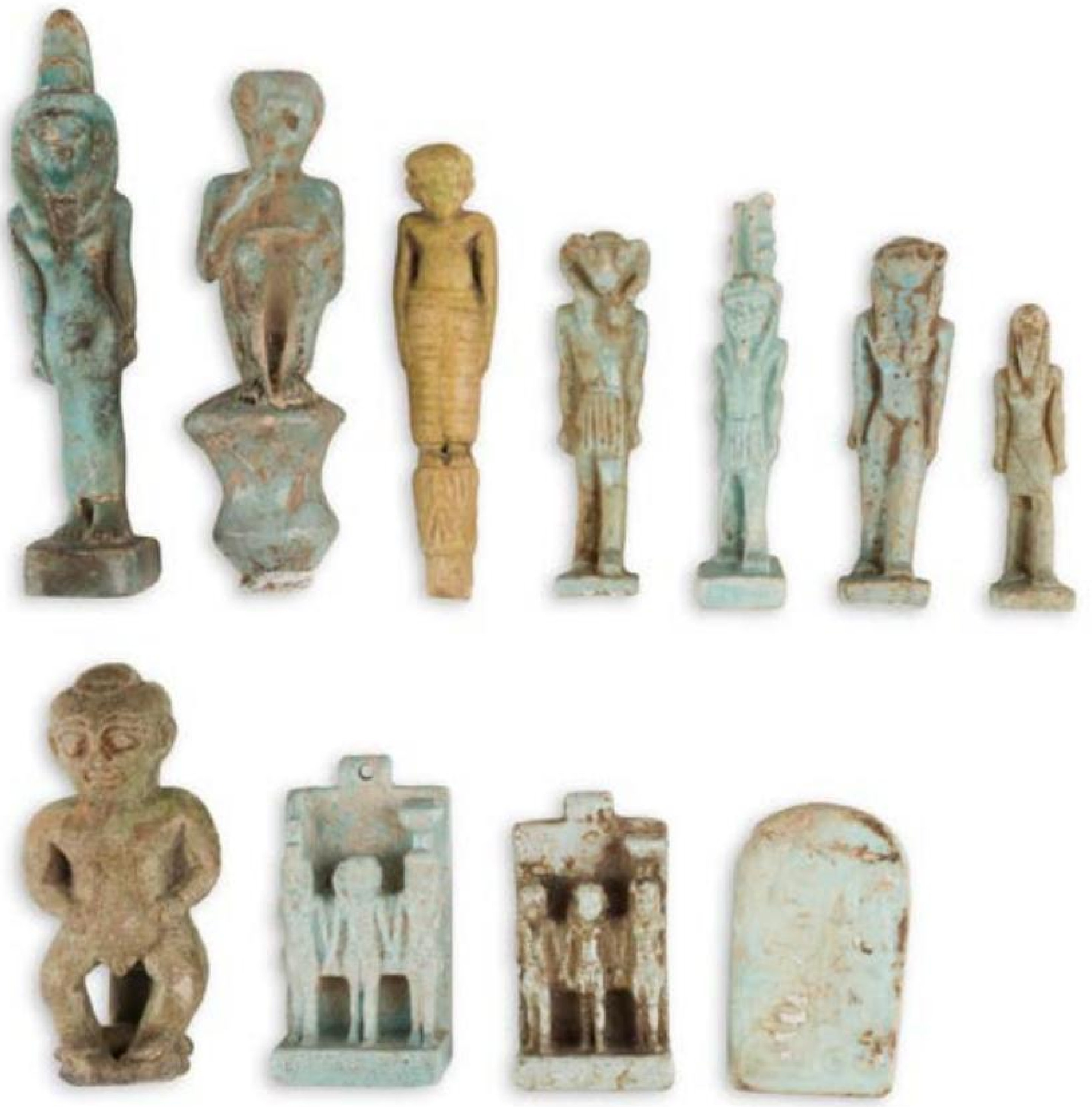


508 | TWO ANCIENT FIGURES: HEAD OF SERAPIS / HEAD OF A YOUTH

Egyptian-Hellenistic or Greek, probably circa 1st to 20th century AD

Terracotta, sculpted in relief, each on a base. Figures 10 and 14 cm tall. Damaged, restored.

€ 300,-

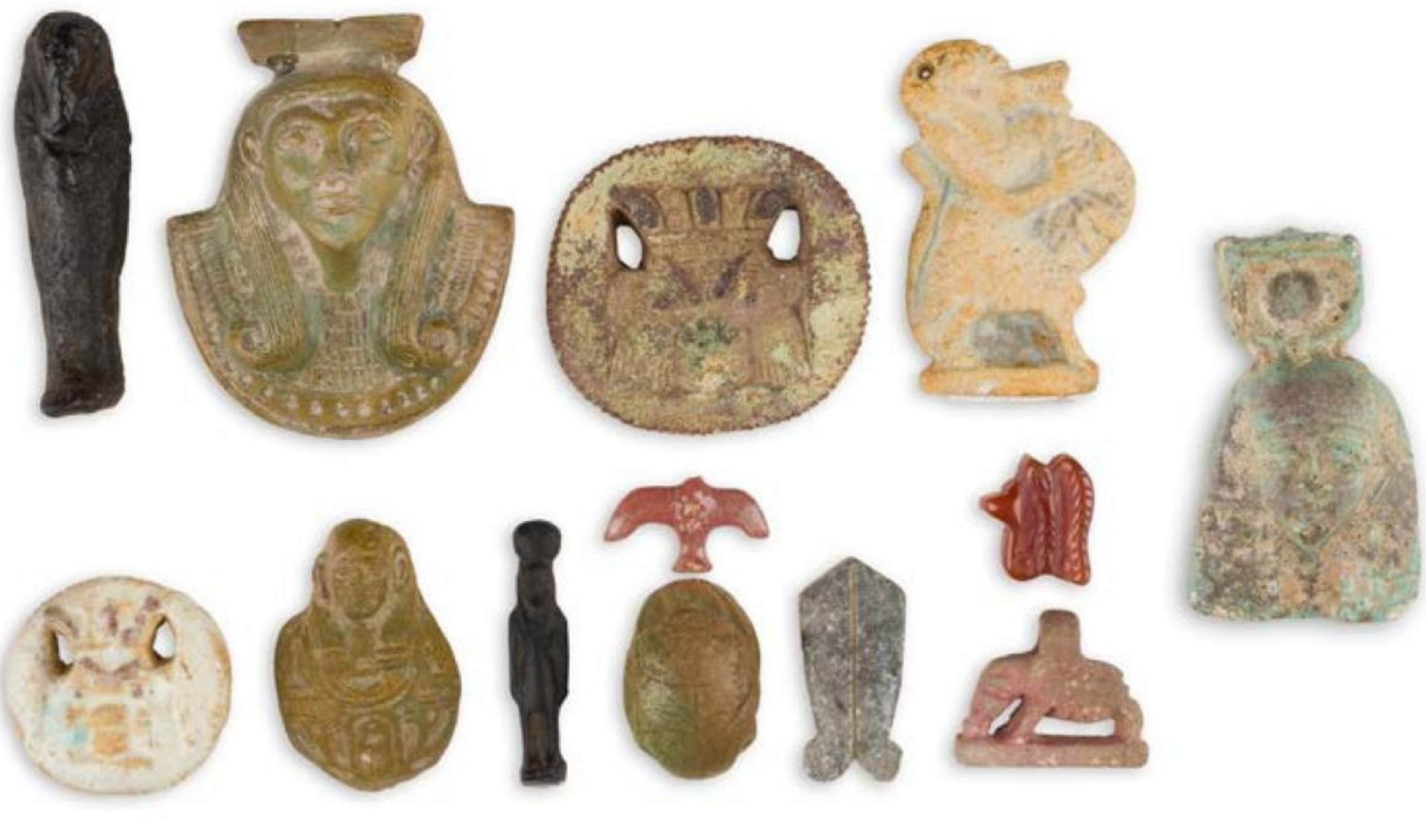


509 | COLLECTION OF ELEVEN MINIATURE STATUETTES OF EGYPTIAN DEDS: INCLUDING ISIS, HATHOR, THOT, AND BES

Egypt, Late Period style

Faience, some with blue glaze. Height 4.5–9 cm. Some damage.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 120,-

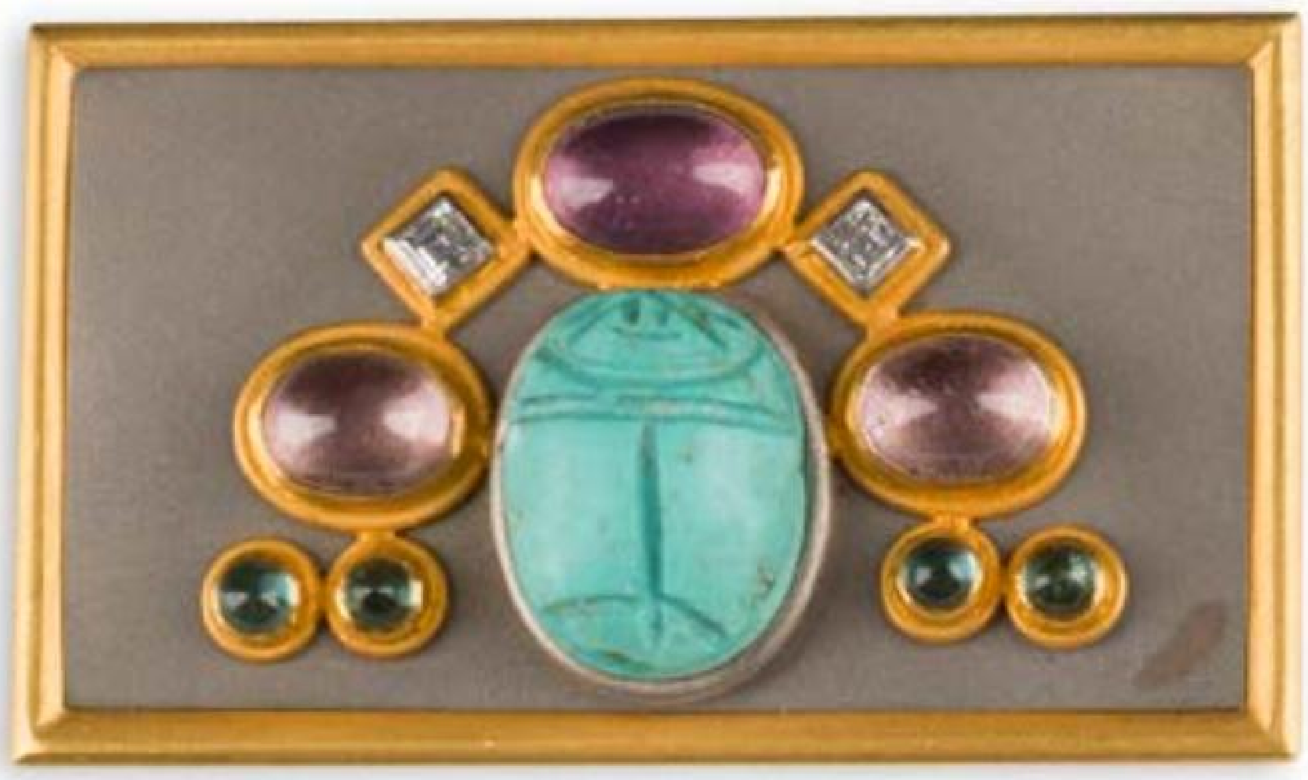


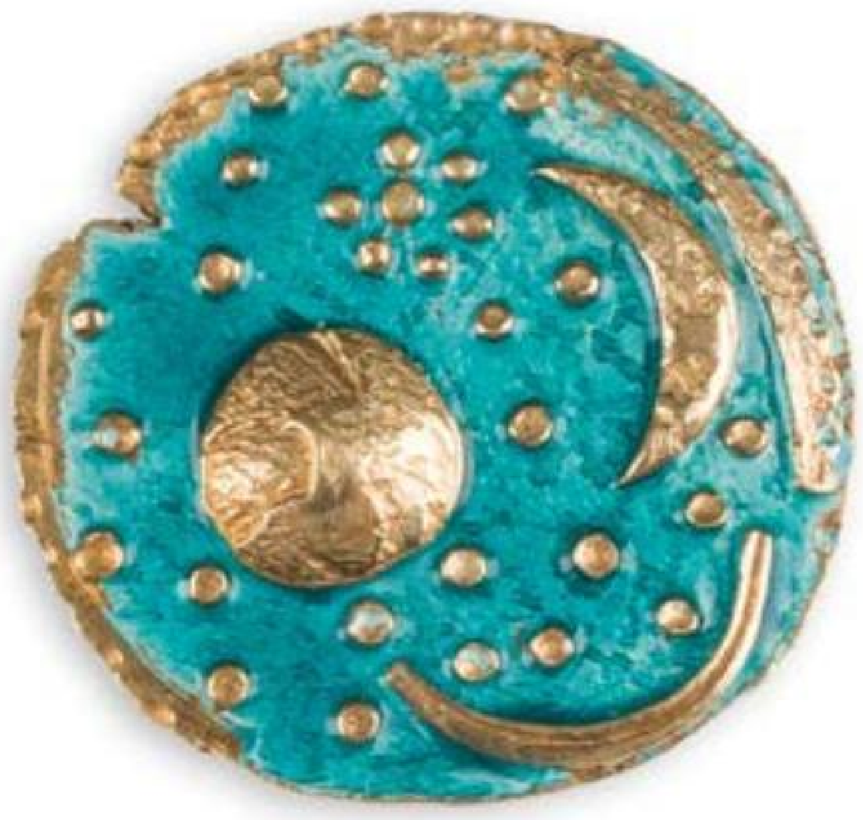
510 | COLLECTION OF 13 ANTIQUE AMULETS WITH EGYPTIAN DEDS AND HIEROGLYPHS

Egypt, Late Period style

Steatite, stone, some engraved, faience, glazed. Length 1.5–6.2 cm. Some damage.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 120,-



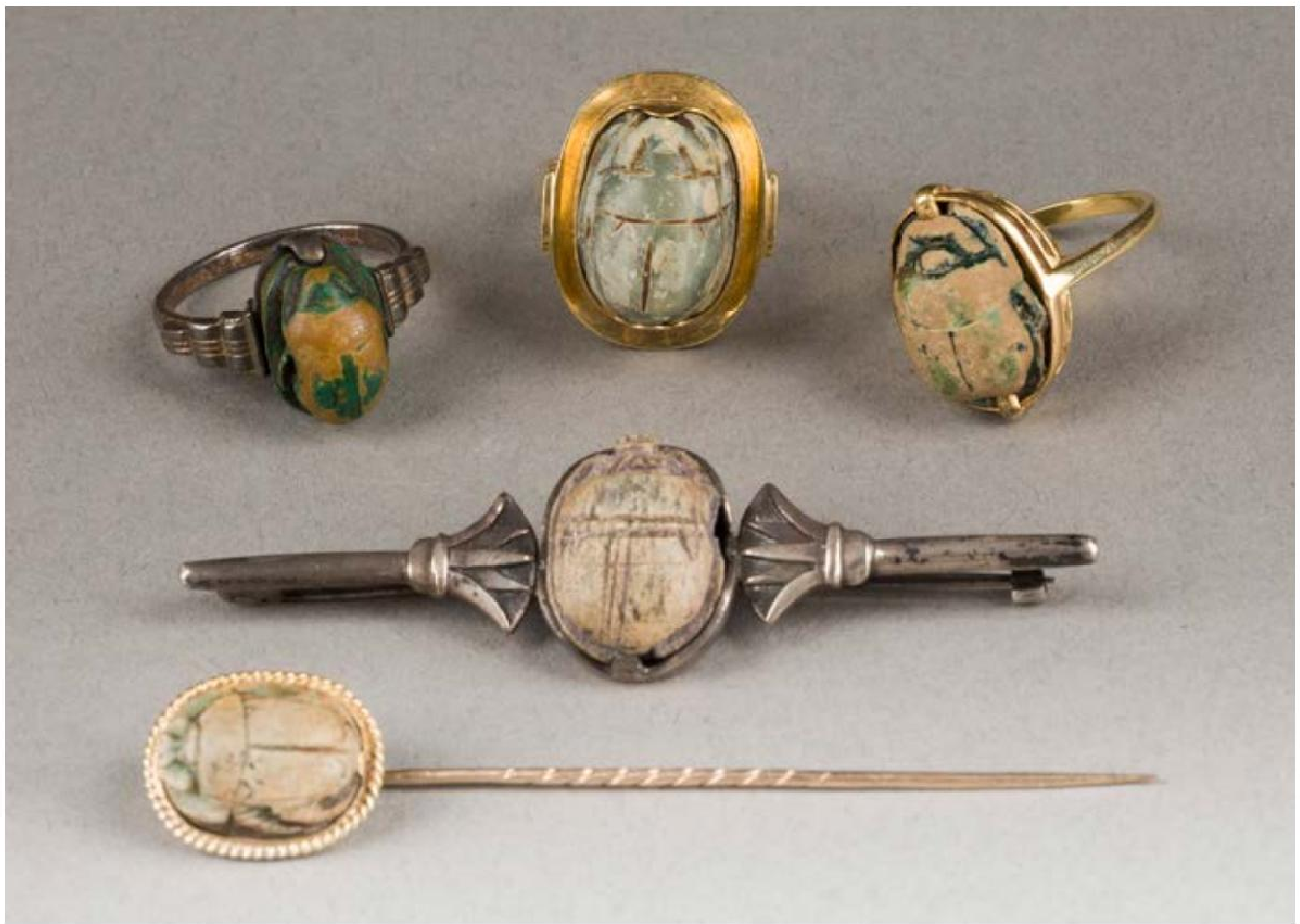


511 | BROOCH WITH SCARAB AND PENDANT IN THE SHAPE OF THE NEBRA SKY DISC

Egypt, Late Period and 20th century style

Faience, turquoise glaze, metal mount with cabochon setting and pin in 18k white gold, silver, gilt and enameled. Length 3.3 / 5 cm. Hallmarked with fineness marks '925' and '750', maker's mark 'Marietta CR 162'.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 120,-

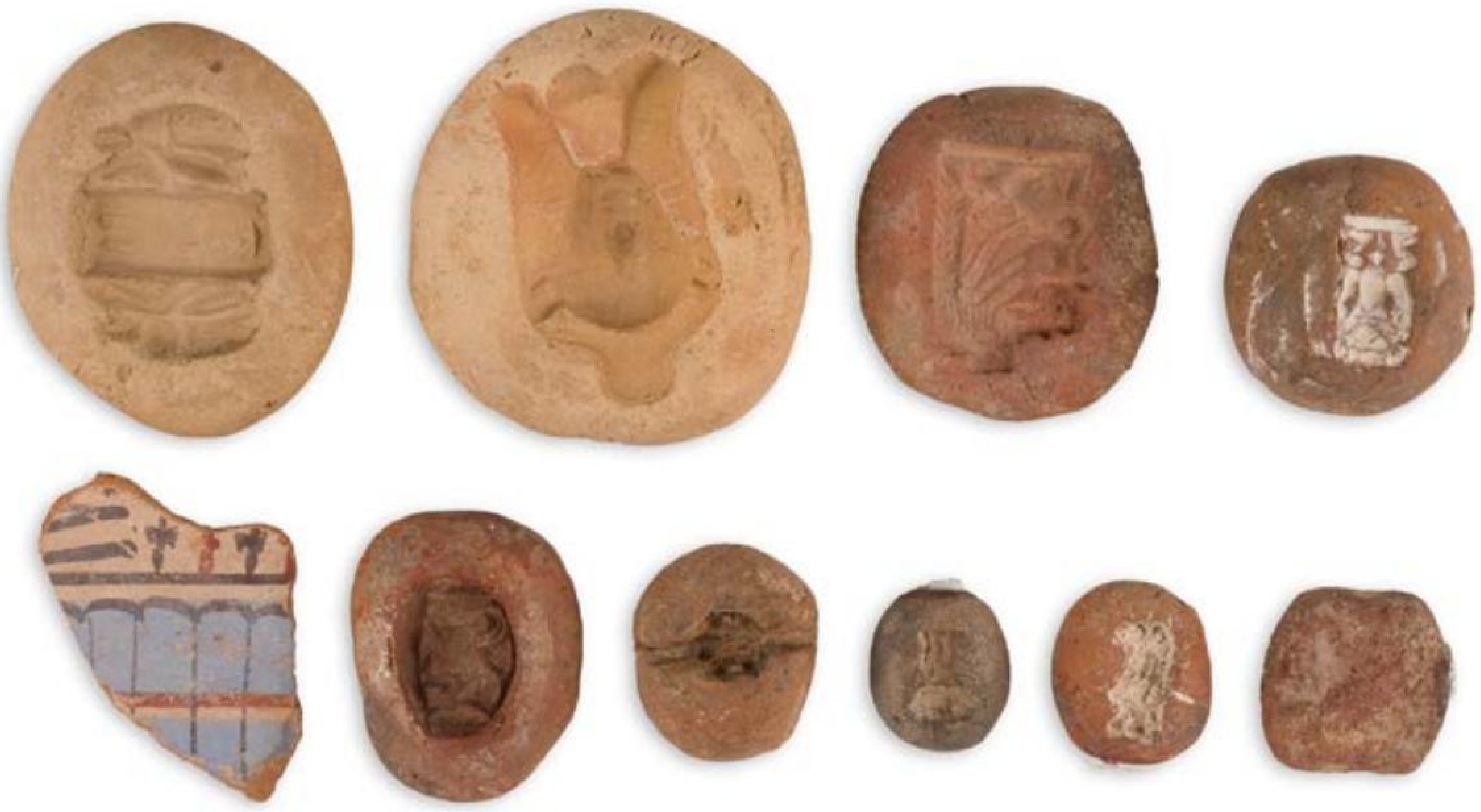


512 | FIVE-PIECE SCARAB JEWELRY ENSEMBLE: THREE RINGS, BROOCH, AND PIN

Egypt, Late Period and 20th Century Style

Faience, some pieces glazed in blue, with incised hieroglyphs and gold and silver mounts. Length 2–6.4 cm. Some pieces are hallmarked with fineness marks '900', '585', and '750', as well as maker's marks. Minor damage.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 120,-

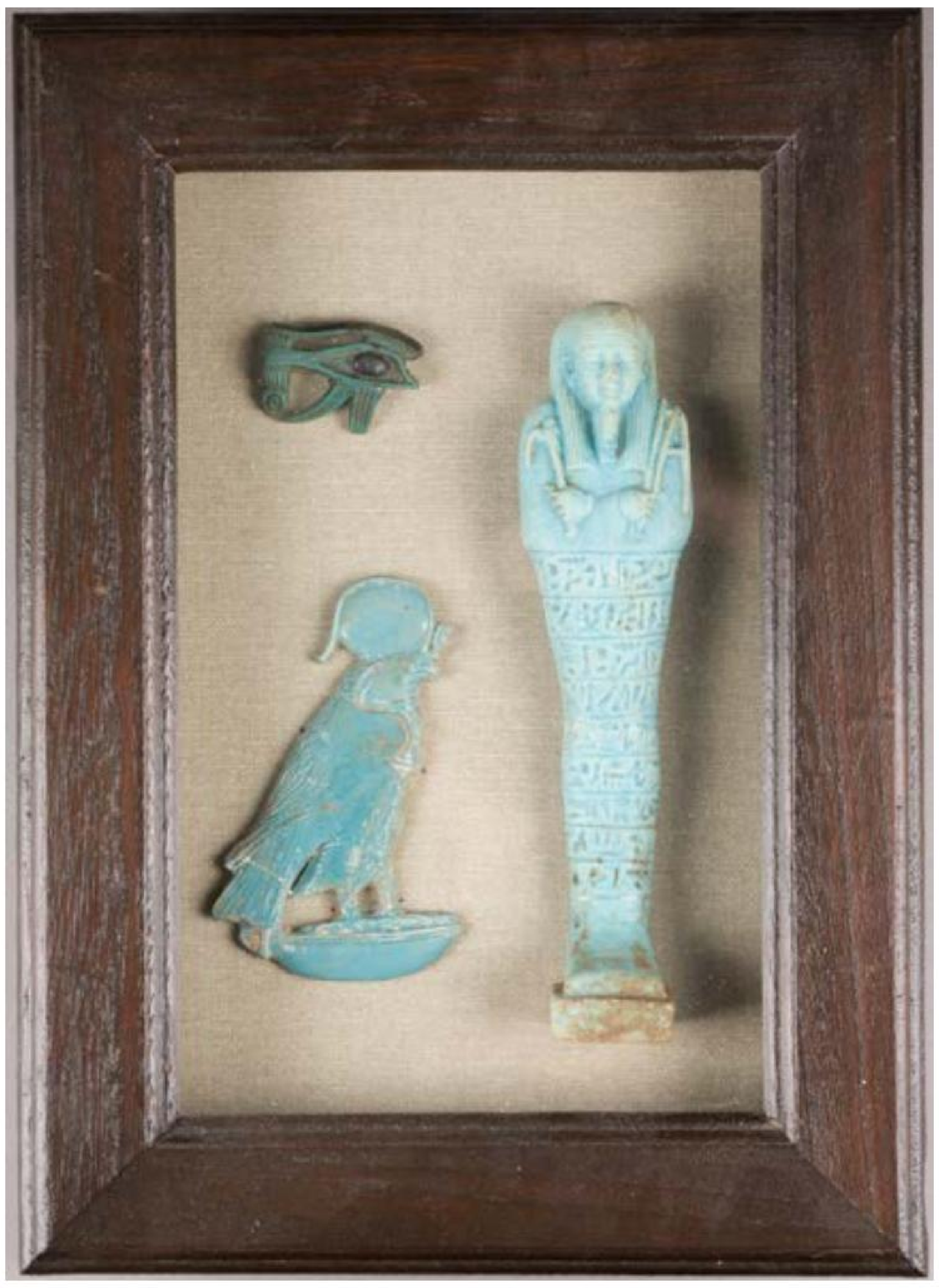


513 | COLLECTION OF NINE AMULET MODELS AND ONE SHARD

Egypt, Late Period

Terracotta, polychrome painting. Length 2.2–5.8 cm. Some damage.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 120,-

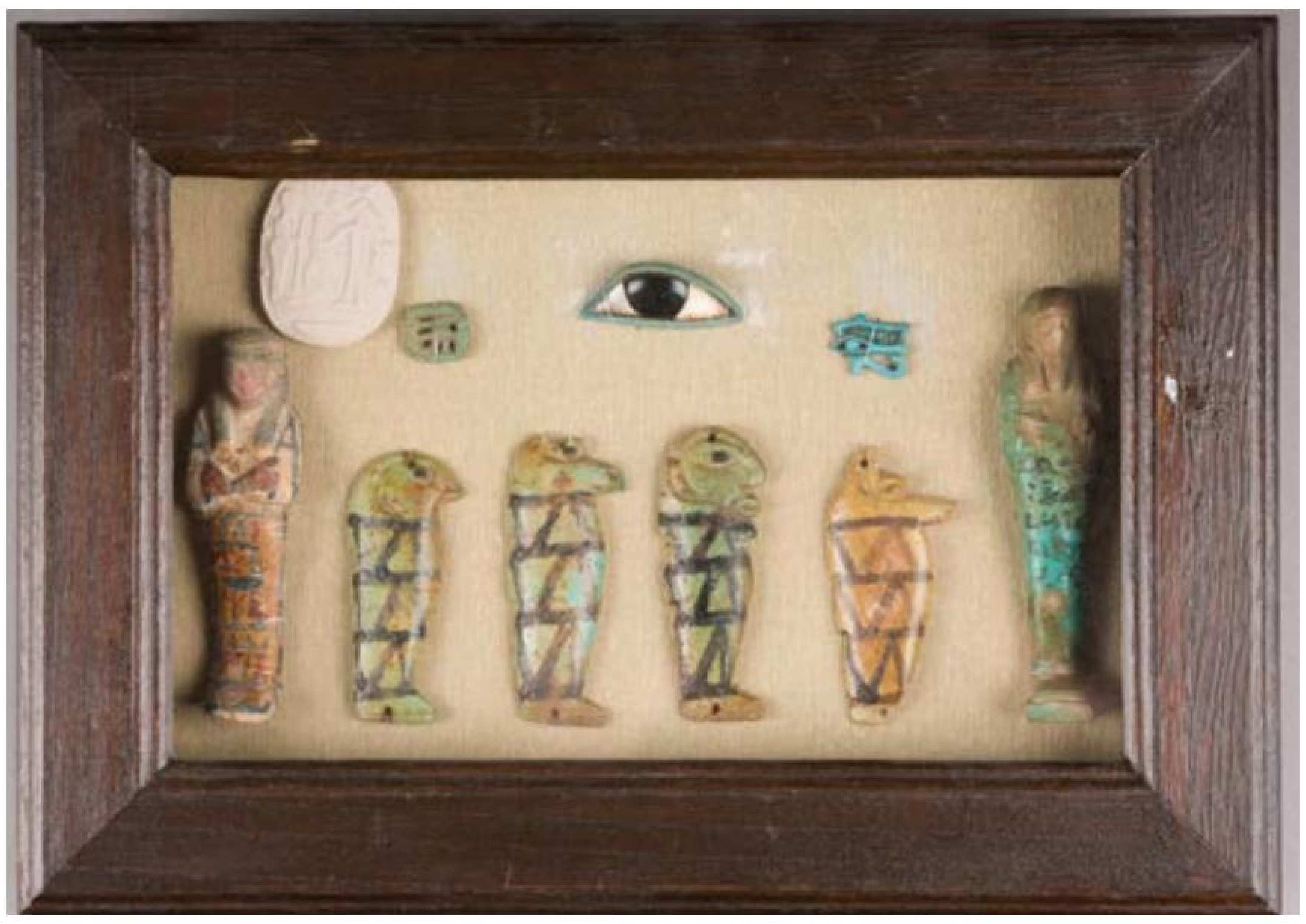


514 | SET OF THREE EGYPTIAN FIGURES: GOD HORUS, VEJAT EYE, AND USHEBTI

Egypt, probably Late Period/Ptolemaic Period

Terracotta, sculpted in relief, glazed blue, framed behind glass. H. 2/9.5/18 cm. Some pieces are damaged and broken.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 120,-

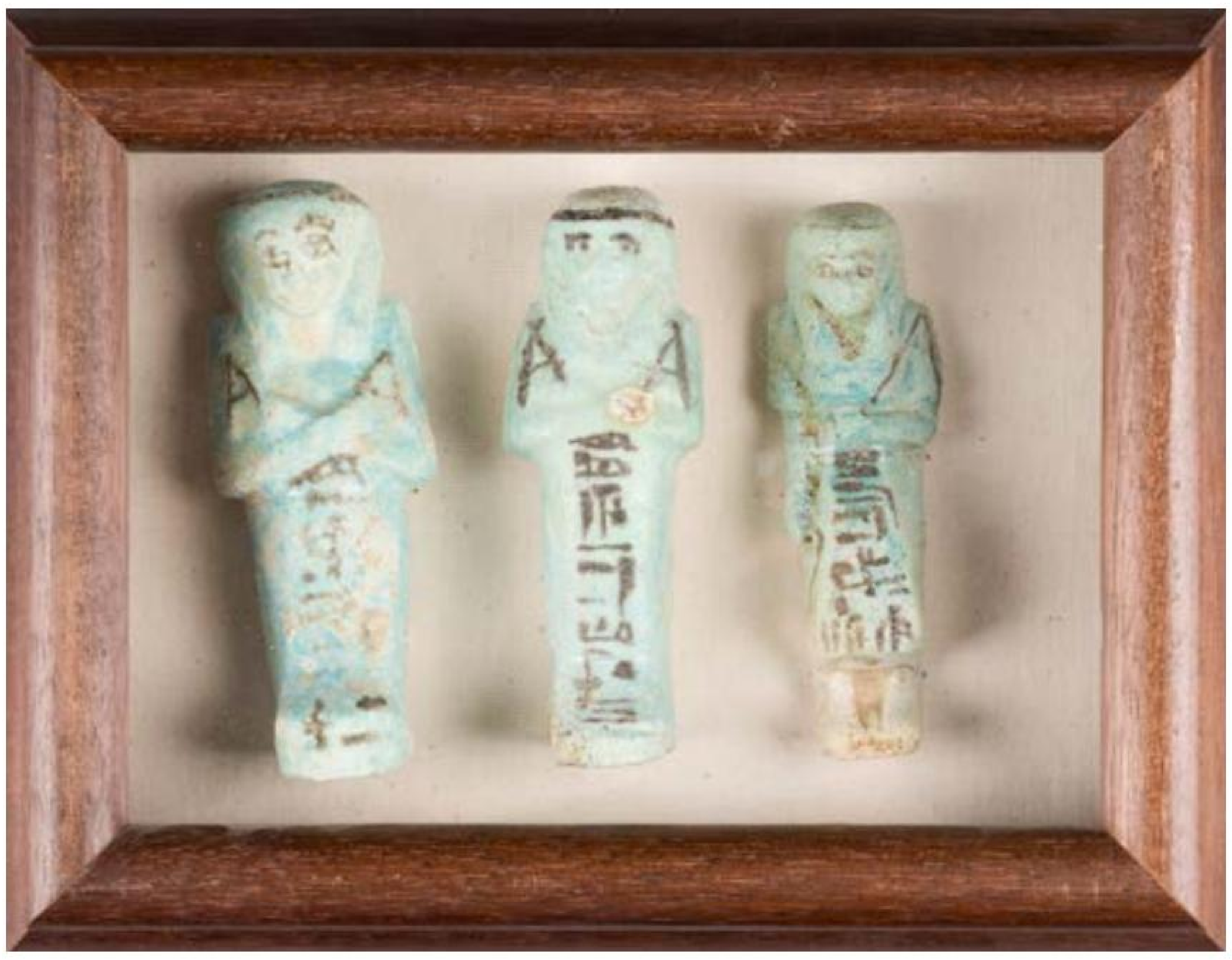


515 | COLLECTION OF 10 EGPYTIC FIGURINES: MUMMY JEWELRY AND USHEBTI

Egypt, probably Late Period/Ptolemaic Period

Terracotta, sculpted, painted, framed behind glass. Height 2 to 10 cm. Some pieces are damaged and broken.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 120,-

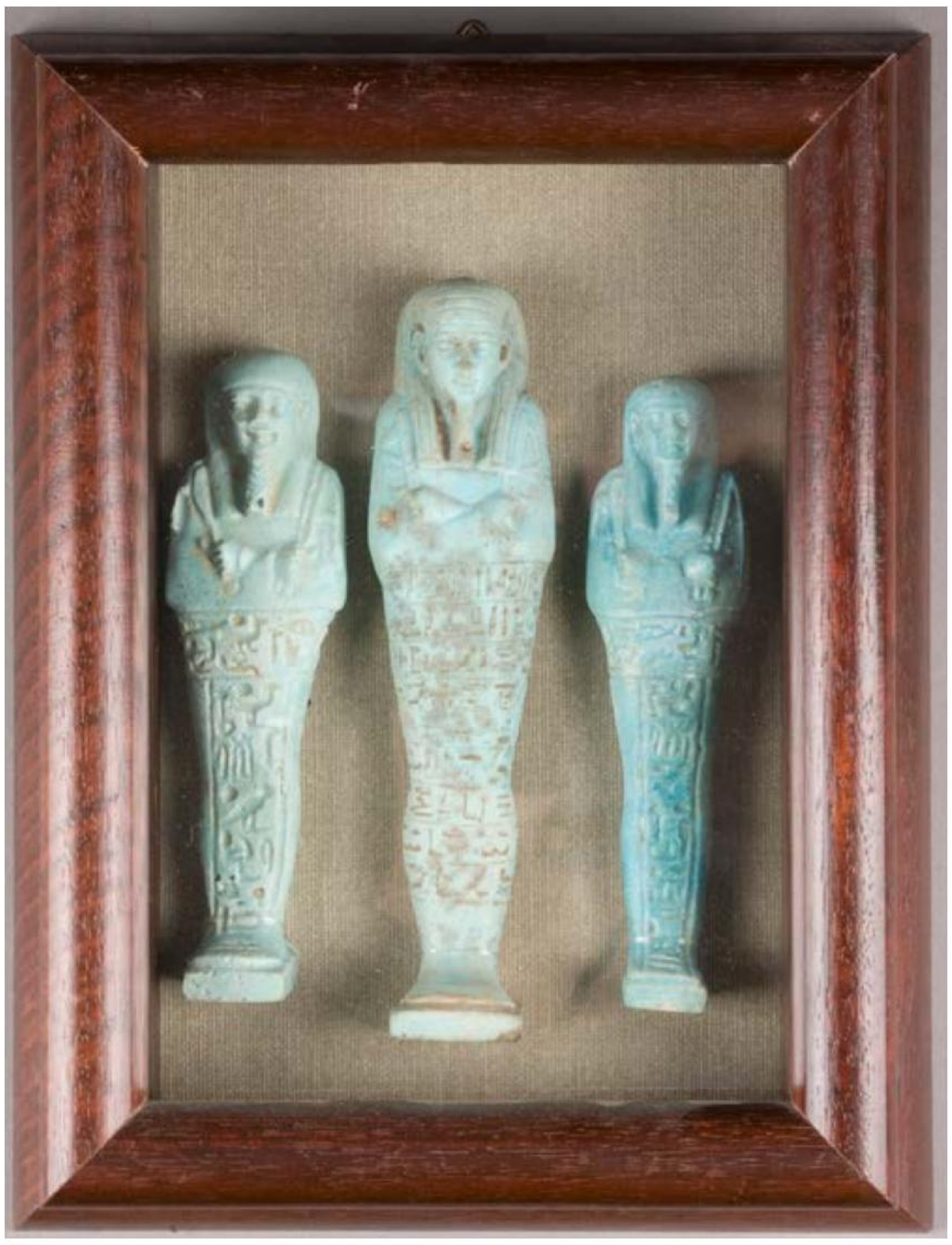


516 | COLLECTION OF THREE EGPYTIC USHEBTI

Egypt, probably Late Period/Ptolemaic Period

Terracotta, sculpted in relief, glazed and painted in blue, framed behind glass. Height 10/11/11.5 cm. Some pieces are damaged and broken.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 120,-

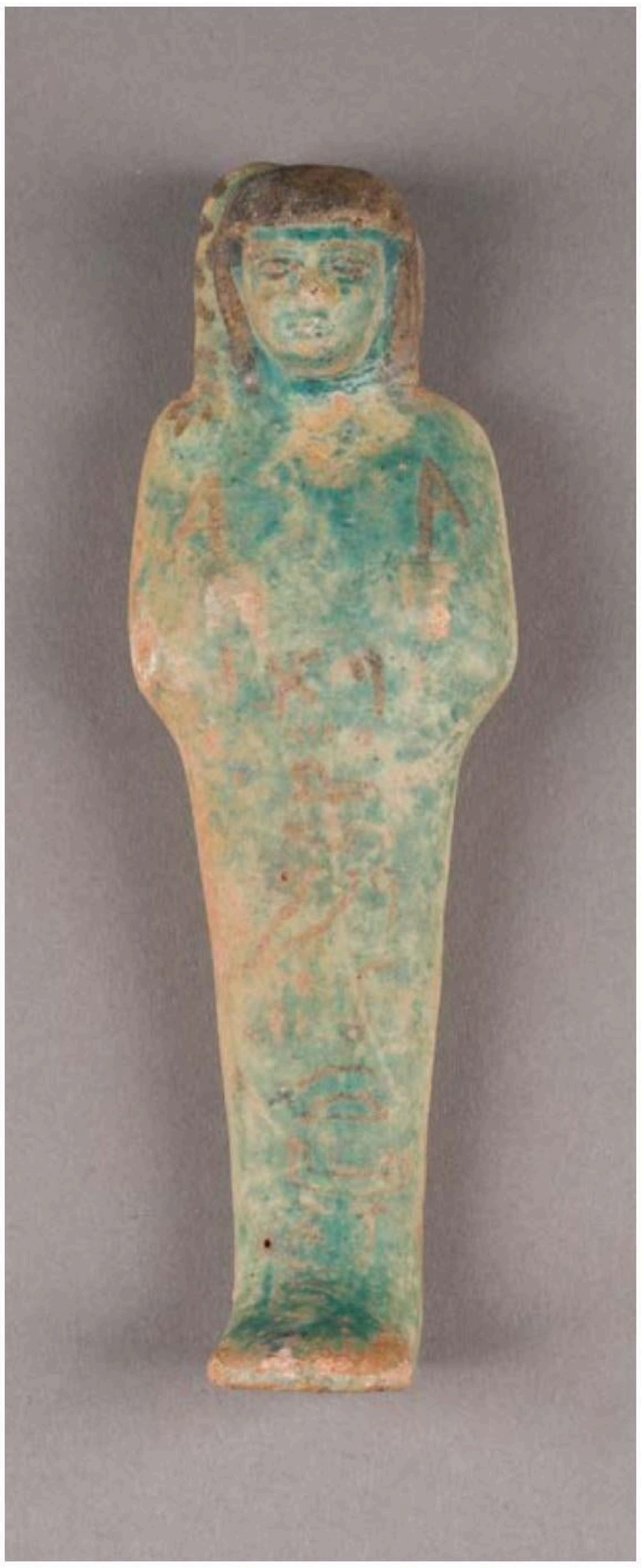


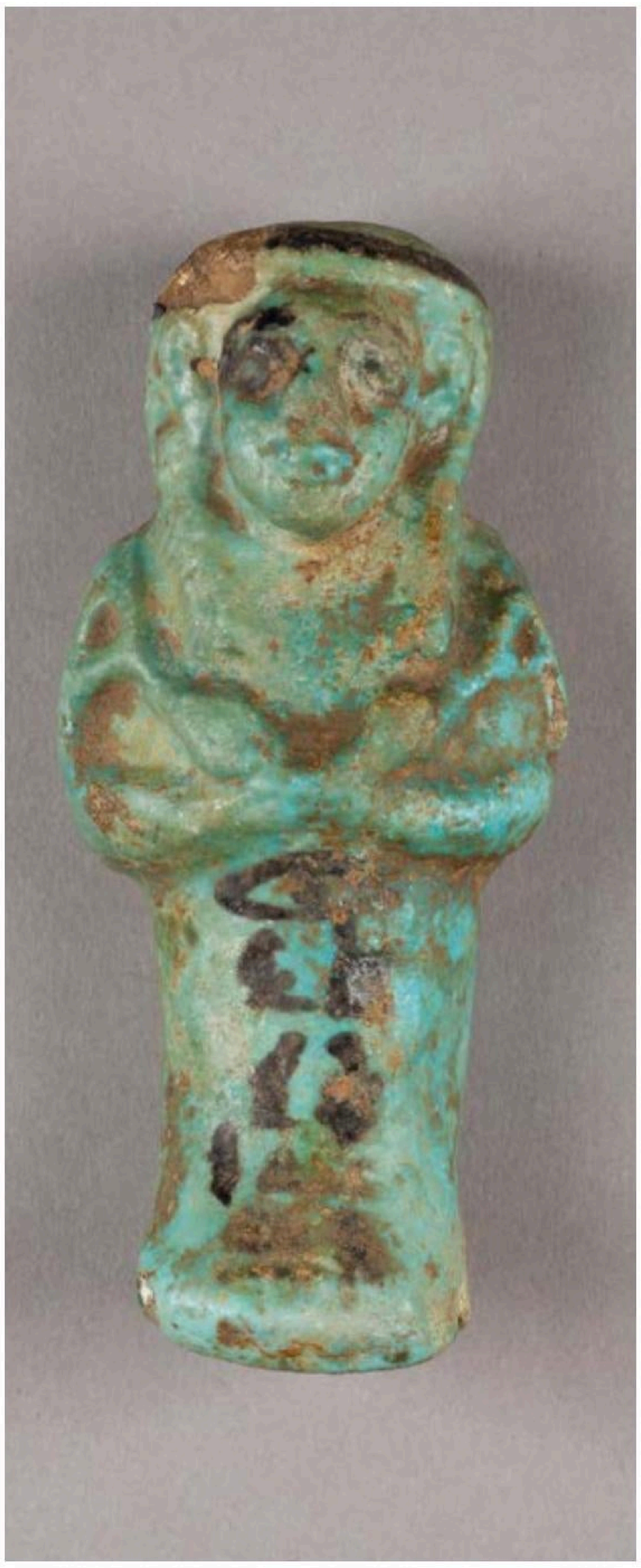
517 | COLLECTION OF THREE EGPYTIC USHEBTI

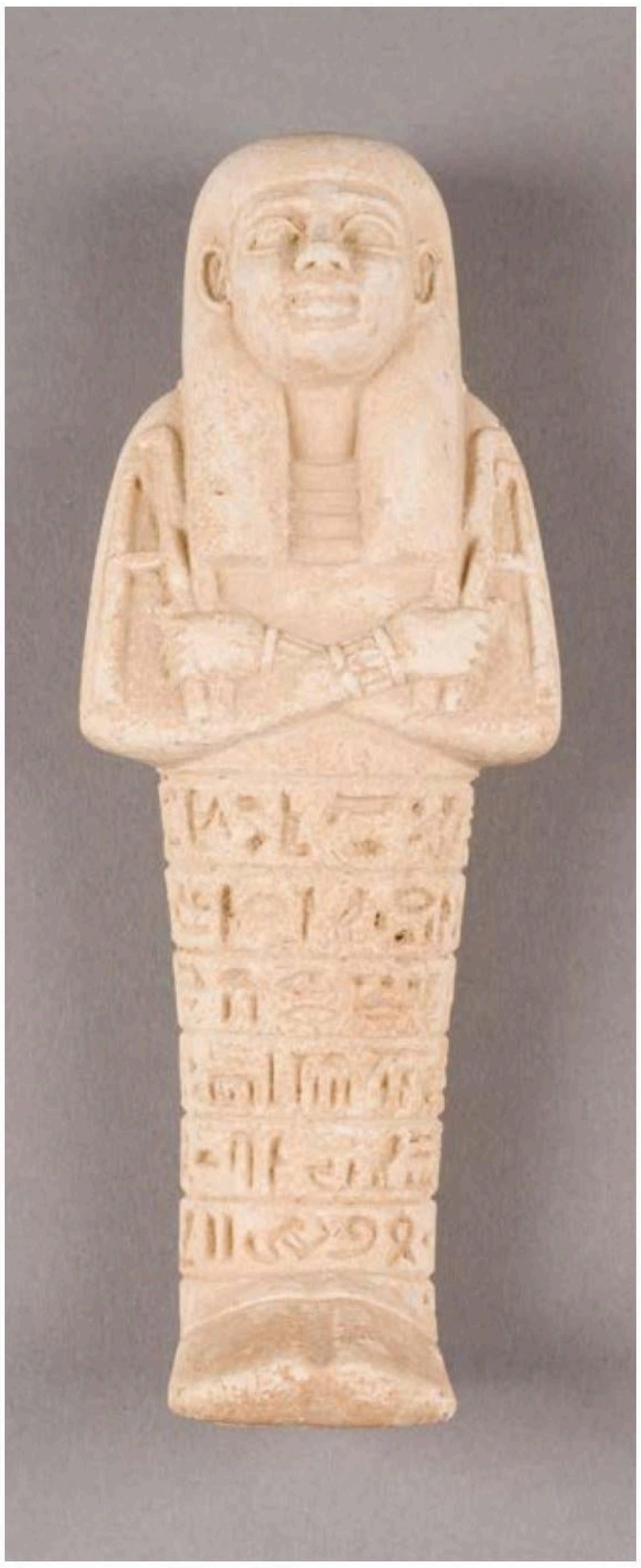
Egypt, probably Late Period/Ptolemaic Period

Terracotta, sculpted in relief, glazed in blue, framed behind glass. H. 13/13.5/16 cm. Some pieces are damaged and broken.
Provenance: From an old private collection in North Rhine-Westphalia.

€ 120,-







518 | **USCHEBTI**
Egypt, probably Late Period/Ptolemaic Period
Terracotta, sculpted, painted, framed. Height 14 cm. Partially damaged and affected.
Provenance: From an old private collection in North Rhine-Westphalia.
€ 100,-

519 | **Uschebti**
Egypt, probably Late Period/Ptolemaic Period
Terracotta, sculpted, painted, framed. Height 10,5 cm. Partially damaged and affected.
Provenance: From an old private collection in North Rhine-Westphalia.
€ 100,-

520 | **Uschebti**
Egypt, probably Late Period/Ptolemaic Period
Terracotta, sculpted, framed. Height 14 cm. Partially damaged and affected.
Provenance: From an old private collection in North Rhine-Westphalia.
€ 100,-

VERSTEIGERUNGSBEDINGUNGEN

Hargesheimer Kunstauktionen Düsseldorf GmbH (im Nachfolgenden als Hargesheimer Kunstauktionen bezeichnet) versteigert in einer öffentlichen Versteigerung gemäß §§ 474 Abs.1 Satz 2, 383 Abs. 3 Satz 1 BGB als Kommissionärin im eigenen Namen und für Rechnung ihrer Auftraggeber:innen (Kommittent:innen), die unbenannt bleiben.

1. BESCHAFFENHEIT / GEWÄHRLEISTUNG

1.1. Sämtliche zur Versteigerung kommenden Gegenstände können vor der Versteigerung besichtigt und geprüft werden. Dabei haften Interessent:innen für von ihnen verursachte Schäden an den ausgestellten Objekten.

1.2. Die zur Versteigerung gelangenden Kunstwerke sind ausnahmslos gebraucht. Sie haben einen ihrem Alter und ihrer Provenienz entsprechenden Erhaltungszustand. Die Zustandsbeschreibungen im Katalog beinhalten nur Anhaltspunkte für wesentliche und wichtige Beschädigungen, die nach Auffassung von Hargesheimer Kunstauktionen den optischen Gesamteindruck des Gegenstandes beeinträchtigen oder stören. Das Fehlen eines solchen Hinweises besagt nicht, dass sich der Gegenstand in einem guten Erhaltungszustand befindet oder frei von Mängeln ist. Interessent:innen können vor der Auktion einen Zustandsbericht für jedes Kunstwerk anfordern. Dieser Bericht, mündlich oder in Schriftform, enthält keine abweichende Individualabrede und bringt lediglich eine subjektive Einschätzung von Hargesheimer Kunstauktionen zum Ausdruck. Die Angaben im Zustandsbericht werden nach bestem Wissen und Gewissen erteilt. Sie sind keine Garantien oder Beschaffenheitsvereinbarungen, sie dienen ausschließlich der unverbindlichen Information. Gleiches gilt für Auskünfte jedweder Art, sei es mündlich oder schriftlich. In allen Fällen ist der tatsächliche Erhaltungszustand des Kunstwerkes zum Zeitpunkt seines Zuschlages vereinbarte Beschaffenheit im Sinne der gesetzlichen Bestimmungen (§§ 434ff BGB).

1.3. Alte Uhren werden als Antiquitäten und nicht als Gebrauchsgegenstände verkauft. Bei gebrauchten und antiken Uhren wird keine Garantie für Gangdauer und Ganggenauigkeit gegeben, da diese als Antiquitäten und nicht als Zeitmesser angeboten werden.

1.4. Die Katalogbeschreibungen sind keine Garantien im Rechtssinne. Alle Angaben im Katalog beruhen auf den bis zum Zeitpunkt der Drucklegung veröffentlichten oder sonst allgemein zugänglichen wissenschaftlichen Erkenntnissen. Hargesheimer Kunstauktionen behält sich vor, Katalogangaben über die zu versteigernden Gegenstände zu berichtigen. Diese Berichtigung erfolgt schriftlich am Ort der Versteigerung und mündlich durch den Auktionator unmittelbar vor der Versteigerung. Die berichtigten Angaben treten an die Stelle der Katalogbeschreibung.

1.5. Eine Haftung von Hargesheimer wegen etwaiger Mängel wird ausgeschlossen, sofern Hargesheimer seine Sorgfaltspflicht erfüllt hat. Die Haftung für Leben, Körper- und Gesundheitsschäden bleibt davon unberührt.

1.6. Der Versteigerer bzw. die Versteigerin verpflichtet sich jedoch, wegen rechtzeitig vorgetragener, begründeter Sachmängel, die die Echtheit der Gegenstände betreffen, innerhalb der Verjährungsfrist von zwölf Monaten, bei sonstigen Mängeln innerhalb der Verjährungsfrist von sechs Monaten vom Zeitpunkt des Zuschlags an seine Ansprüche gegenüber dem Einlieferer bzw. der Einlieferin (Auftraggeber:in) – nötigenfalls auch gerichtlich – geltend zu machen. Im Falle erfolgreicher Inanspruchnahme des Einlieferers bzw. der Einlieferin erstattet der Versteigerer bzw. die Versteigerin dem Erwerber bzw. der Erwerberin den Kaufpreis samt Aufgeld, jedoch keine sonstigen dem Käufer bzw. der Käuferin entstandenen Kosten und Aufwendungen. Voraussetzung ist jeweils, dass keine Ansprüche Dritter an dem Kunstwerk bestehen und das Kunstwerk am Sitz von Hargesheimer Kunstauktionen in unverändertem Zustand zurückgegeben wird.

1.7. Ansprüche auf Schadenersatz gegen Hargesheimer Kunstauktionen wegen Rechts- oder Sachmängel sowie aus sonstigen Rechtsgründen (inkl. Ersatz vergeblicher Aufwendungen sowie Ersatz von Gutachterkosten), sind ausgeschlossen, soweit sie nicht auf vorsätzlichem oder grob fahrlässigem Handeln von Hargesheimer Kunstauktionen oder auf der Verletzung wesentlicher Vertragspflichten durch Hargesheimer Kunstauktionen beruhen.

2. DURCHFÜHRUNG DER VERSTEIGERUNG / GEBOTE

2.1. Die im Katalog angegebenen Preise sind Limitpreise.

2.2. Hargesheimer Kunstauktionen behält sich das Recht vor, während der Versteigerung Nummern des Katalogs zu vereinen, zu trennen, außerhalb der Reihenfolge auszubieten oder zurückzuziehen.

2.3. Alle Gebote gelten als vom Bieter bzw. von der Bieterin im eigenen Namen und für eigene Rechnung abgegeben. Will ein:e Bieter:in Gebote im Namen eines Dritten abgeben, so hat er bzw. sie dies 24 Stunden vor Versteigerungsbeginn unter Nennung von Namen und Anschrift des bzw. der Vertretenen und unter Vorlage einer schriftlichen Vollmacht mitzuteilen. Andernfalls kommt der Kaufvertrag bei Zuschlag mit dem Bieter bzw. der Bieterin zustande.

2.4. Jeder Bieter bzw. jede Bieterin erhält nach Vorlage eines gültigen Personaldokuments und Zulassung zur Auktion von Hargesheimer Kunstauktionen eine Bieternummer. Nur unter dieser Nummer abgegebene Gebote werden auf der Auktion berücksichtigt. Von Bieter:innen, die noch unbekannt sind, benötigt Hargesheimer Kunstauktionen spätestens 24 Stunden vor Beginn der Auktion eine schriftliche Anmeldung mit gültigem Personalausweis. Hargesheimer Kunstauktionen behält sich das Recht vor, eine zeitnahe Bankauskunft, Referenzen oder ein Bardepot für die Zulassung zur Auktion anzufordern. Es liegt im Ermessen von Hargesheimer Kunstauktionen eine Person von der Auktion auszuschließen.

2.5. Der Preis bei Aufruf wird vom Versteigerer bzw. von der Versteigerin festgelegt; gesteigert wird im Regelfall um circa 10% des vorangegangenen Gebotes in Euro. Gebote können während der Auktion persönlich im Auktionssaal sowie bei Abwesenheit vorab schriftlich, telefonisch oder mittels Internet über den Online-Katalog auf der Website von Hargesheimer Kunstauktionen oder einer von Hargesheimer Kunstauktionen zugelassenen Plattform abgegeben werden.

2.6. Alle Gebote beziehen sich auf den Zuschlag und erhöhen sich um das Aufgeld, Mehrwertsteuer sowie ggf. Folgerecht und Zollumlage.

2.7. Bei gleich hohen Geboten, unabhängig ob im Auktionssaal, telefonisch, schriftlich oder per Internet abgegeben, entscheidet das Los. Schriftliche Gebote oder Gebote per Internet werden von Hargesheimer Kunstauktionen nur mit dem Betrag in Anspruch genommen, der erforderlich ist, um ein anderes abgegebenes Gebot zu überbieten.

2.8. Gebote in Abwesenheit werden in der Regel zugelassen, wenn diese mindestens 24 Stunden vor Beginn der Versteigerung bei Hargesheimer Kunstauktionen eingehen und, sofern erforderlich, die weiteren Informationen gemäß Ziff. 2.4. vorliegen. Das Gebot muss das Kunstwerk unter Aufführung von Katalognummer und Katalogbezeichnung benennen. Im Zweifel ist die Katalognummer maßgeblich; Unklarheiten gehen zu Lasten des Bieters bzw. der Bieterin.

2.9. Die Bearbeitung der Gebote in Abwesenheit ist ein zusätzlicher und kostenloser Service von Hargesheimer Kunstauktionen, daher kann keine Zusicherung für deren Ausführung bzw. fehlerfreie Durchführung gegeben werden. Die in Abwesenheit abgegebenen Gebote sind den unter Anwesenden in der Versteigerung abgegebenen Geboten bei Zuschlag gleichgestellt.

2.10. Das schriftliche Gebot muss vom Bieter bzw. von der Bieterin unterzeichnet sein. Bei schriftlichen Geboten beauftragt der Interessent bzw. die Interessentin Hargesheimer Kunstauktionen, für ihn bzw. sie Gebote abzugeben.

2.11. Telefonische Gebote können von Hargesheimer Kunstauktionen aufgezeichnet werden. Mit dem Antrag zum telefonischen Bieten erklärt sich der Antragsteller bzw. die Antragstellerin mit der Aufzeichnung von Telefongesprächen einverstanden. Hargesheimer Kunstauktionen haftet nicht für das Zustandekommen und die Aufrechterhaltung von Telekommunikationsverbindungen oder Übermittlungsfehlern.

2.12. Internet-Gebote können sowohl als sog. „Vor-Gebote" vor Beginn einer Versteigerung als auch als sog. „Live-Gebote" während einer im Internet live übertragenen Versteigerung sowie als sog. „Nach-Gebote" nach Beendigung der Versteigerung nach Maßgabe der nachstehenden Regelungen abgegeben werden. Gebote, die bei Hargesheimer Kunstauktionen während einer laufenden Versteigerung via Internet eingehen, werden im Rahmen der laufenden Versteigerung nur dann berücksichtigt, wenn es sich um eine live im Internet übertragene Versteigerung handelt. Im Übrigen sind Internet-Gebote nur dann zulässig, wenn der Bieter bzw. die Bieterin von Hargesheimer Kunstauktionen zum Bieten über das Internet durch Zusendung eines Benutzer:innennamens und eines Passwortes zugelassen worden ist. Sie stellen nur dann gültige Gebote dar, wenn sie durch den Benutzer:innennamen und das Passwort zweifelsfrei dem Bieter bzw. der Bieterin zuzuordnen sind. Die über das Internet übertragenen Gebote werden elektronisch protokolliert. Die Richtigkeit der Protokolle wird vom Bieter/Käufer bzw. von der Bieterin/Käuferin anerkannt, dem jedoch der Nachweis ihrer Unrichtigkeit offen steht. Live-Gebote werden wie Gebote aus dem Versteigerungssaal berücksichtigt. Auch bei Internet-Geboten haftet Hargesheimer Kunstauktionen nicht für das Zustandekommen der technischen Verbindung oder für Übertragungsfehler.

2.13. Der Nachverkauf ist Teil der Versteigerung. Bei Nachgeboten kommt ein Vertrag erst dann zustande, wenn Hargesheimer Kunstauktionen das Gebot annimmt.

2.14. Die Abgabe eines Gebotes in jeglicher Form bedeutet die Anerkennung dieser Versteigerungsbedingungen. Der Versteigerer bzw. die Versteigerin nimmt Gebote nur aufgrund der vorstehenden Versteigerungsbedingungen entgegen und erteilt dementsprechend Zuschläge.

2.15. Das Widerrufs- und Rückgaberecht bei Fernabsatzverträgen (§§ 312 b ff BGB) findet auf Schrift-, Telefon- und Internetgebote keine Anwendung.

3. ZUSCHLAG

3.1. Der Zuschlag erfolgt nach dreimaligem Aufruf an den Höchstbietenden bzw. die Höchstbietende. Mit dem Zuschlag kommt zwischen Hargesheimer Kunstauktionen und dem Bieter bzw. der Bieterin, dem bzw. der der Zuschlag erteilt wird, ein Kaufvertrag zustande. Der Zuschlag verpflichtet zur Abnahme und Zahlung.

3.2. Der Versteigerer bzw. die Versteigerin kann den Zuschlag zurücknehmen und die Sachen erneut ausbieten, wenn irrtümlich ein rechtzeitig abgegebenes höheres Gebot übersehen worden ist oder wenn der bzw. die Höchstbietende sein bzw. ihr Gebot nicht gelten lassen will oder sonst Zweifel über den Zuschlag bestehen. Der Versteigerer bzw. die Versteigerin kann den Zuschlag unter Vorbehalt erteilen oder verweigern, wenn ein besonderer Grund vorliegt. Wenn trotz abgegebenen Gebots ein Zuschlag nicht erteilt wird, haftet Hargesheimer Kunstauktionen dem Bieter bzw. der Bieterin nur bei Vorsatz oder grober Fahrlässigkeit.

3.3. Bei einem unter Vorbehalt erteilten Zuschlag bleibt der Bieter bzw. die Bieterin einen Monat an sein Gebot gebunden. Ein unter Vorbehalt erteilter Zuschlag wird nur wirksam, wenn Hargesheimer Kunstauktionen das Gebot innerhalb eines Monats nach dem Tag der Versteigerung schriftlich bestätigt.

4. KAUFPREIS UND ZAHLUNG

4.1. Neben der Zuschlagssumme ist vom Käufer bzw. von der Käuferin ein Aufgeld von 28% zu zahlen. Hierin ist die gesetzliche Umsatzsteuer bereits enthalten, welche jedoch wegen Differenzbesteuerung nach § 25a UStG nicht ausgewiesen wird. Bei Objekten, die durch einen Stern (*) als regelbesteuert vermerkt sind, wird auf den Zuschlag ein Aufgeld von 24% berechnet. Auf die Summe von Zuschlag und Aufgeld wird die gesetzliche Umsatzsteuer von z.Zt. 19% erhoben.

4.2. Von der Mehrwertsteuer befreit sind Ausfuhrlieferungen in Drittländer (außerhalb der EU) und – bei Angabe ihrer Ust.-Identifikations-Nr. als Nachweis der Berechtigung zum Bezug steuerfreier innergemeinschaftlicher Lieferungen – auch an Unternehmen in anderen EU-Mitgliedsstaaten, unter der Voraussetzung, dass sie für gewerblichen Gebrauch einkaufen. Alle anderen Käufer:innen aus EU-Ländern unterliegen der Mehrwertsteuer. Ausländischen Käufer:innen außerhalb der Europäischen Union wird die Mehrwertsteuer erstattet, wenn der deutsche zollamtliche Ausfuhrnachweis erbracht wird. Bei Versand durch Hargesheimer gilt der Ausfuhrnachweis als gegeben.

4.3. Für Katalogpositionen, die mit zwei Sternen (**) gekennzeichnet sind, ist wegen der Abgeltung des gesetzlichen Folgerechts § 26 UrhG eine pauschale Umlage von 2% auf den Zuschlagspreis zu entrichten.

4.4. Während oder unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum bleibt insoweit vorbehalten.

4.5. Die Zahlung des mit dem Zuschlag fälligen Gesamtbetrages ist in bar, per Banküberweisung oder per Kreditkarte (zuzüglich 3% bezüglich anfallender Spesen) zu entrichten. Schecks werden nur erfüllungshalber angenommen. Alle Steuern, Kosten, Gebühren der Überweisung oder der Scheckeinlösung (inklusive der Hargesheimer Kunstauktionen in Abzug gebrachten Bankspesen) gehen zu Lasten des Käufers bzw. der Käuferin. Persönlich an der Versteigerung teilnehmende Käufer:innen haben den Kaufpreis sofort nach erfolgtem Zuschlag an Hargesheimer Kunstauktionen zu bezahlen und in Empfang zu nehmen.

4.6. Bei Geboten in Abwesenheit gilt unbeschadet der sofortigen Fälligkeit die Zahlung binnen 10 Tagen nach Rechnungsdatum noch nicht als verspätet.

4.7. Die Gegenstände werden grundsätzlich erst nach vollständiger Bezahlung aller vom Käufer bzw. von der Käuferin geschuldeten Beträge ausgehändigt.

5. ABHOLUNG UND GEFAHRTRAGUNG

5.1. Der Zuschlag verpflichtet zur Abnahme. Abwesende Erwerber:innen sind verpflichtet, die Gegenstände unverzüglich nach Mitteilung des Zuschlages bei Hargesheimer Kunstauktionen abzuholen. Hargesheimer Kunstauktionen organisiert die Versicherung und den Transport der versteigerten Gegenstände zum Käufer bzw. zur Käuferin nur auf dessen schriftliche Anweisung hin und auf seine Kosten und Gefahr. Übersteigen die tatsächlichen Versandkosten die vorab berechnete Pauschale, so wird die Differenz dem Käufer bzw. der Käuferin nachträglich in Rechnung gestellt.

5.2. Mit dem Zuschlag geht die Gefahr an dem ersteigerten Gegenstand auf den Käufer bzw. die Käuferin über, das Eigentum wird jedoch erst bei vollständiger Bezahlung an den Käufer bzw. die Käuferin übertragen.

5.3. Hat der Erwerber bzw. die Erwerberin die Gegenstände nicht spätestens drei Wochen nach erfolgtem Zuschlag bzw. nach Mitteilung bei Hargesheimer Kunstauktionen abgeholt, wird Hargesheimer Kunstauktionen den Erwerber bzw. die Erwerberin zur Abholung der Gegenstände binnen einer Woche auffordern. Nach Ablauf dieser Frist hat Hargesheimer Kunstauktionen das Recht, die Gegenstände auf Kosten und Gefahr des Erwerbers bzw. der Erwerberin bei einer Spedition aufbewahren zu lassen. Vor einer Aufbewahrung unterrichtet Hargesheimer Kunstauktionen den Erwerber bzw. die Erwerberin. Für die Lagerkosten wird 1 Euro zzgl. Umsatzsteuer pro Tag und Objekt berechnet. Unabhängig davon kann Hargesheimer Kunstauktionen wahlweise Erfüllung des Vertrages verlangen oder die gesetzlichen Rechte wegen Pflichtverletzung geltend machen. Zur Berechnung eines eventuellen Schadens wird auf Ziff. 4 und 7 dieser Bedingungen verwiesen.

5.4. Hargesheimer Kunstauktionen trägt in keinem Fall eine Haftung für Verlust oder Beschädigung nicht abgeholter oder mangels Bezahlung nicht übergebener Gegenstände, es sei denn, Hargesheimer Kunstauktionen fiele Vorsatz oder grobe Fahrlässigkeit zur Last.

6. EIGENTUMSVORBEHALT, AUFRECHNUNG, ZURÜCKBEHALTUNGSRECHT

6.1. Das Eigentum am ersteigerten Gegenstand geht erst mit vollständigem Eingang aller nach Ziff. 4 und 7 geschuldeten Zahlungen auf den Käufer bzw. die Käuferin über.

6.2. Der Käufer bzw. die Käuferin kann gegenüber Hargesheimer Kunstauktionen nur mit unbestrittenen oder rechtskräftig festgestellten Forderungen aufrechnen.

6.3. Soweit der Käufer bzw. die Käuferin Kaufmann bzw. Kauffrau ist, verzichtet er bzw. sie auf seine bzw. ihre Rechte aus §§ 273, 320 BGB.

7. VERZUG

7.1. Der Kaufpreis ist mit dem Zuschlag fällig. Zahlungsverzug tritt 14 Tage nach Vertragsschluss, also Zuschlagserteilung oder Annahme des Nachgebotes ein. Zahlungen sind in Euro an Hargesheimer Kunstauktionen zu leisten.

7.2. Bei Zahlungsverzug werden Verzugszinsen in Höhe von 1% pro Monat berechnet. Der Erwerber bzw. die Erwerberin hat das Recht zum Nachweis eines geringeren oder keines Schadens. Im Übrigen kann Hargesheimer Kunstauktionen bei Zahlungsverzug wahlweise Erfüllung des Kaufvertrages verlangen oder nach angemessener Fristsetzung vom Vertrag zurücktreten. Im Fall des Rücktritts erlöschen alle Rechte des Käufers bzw. der Käuferin am ersteigerten Gegenstand und Hargesheimer Kunstauktionen ist berechtigt, Schadensersatz in Höhe des entgangenen Entgelts auf das Kunstwerk (Einliefererkommission und Aufgeld) zu verlangen. Wird der Gegenstand in einer neuen Auktion nochmals versteigert, so haftet der säumige Käufer bzw. die säumige Käuferin außerdem für jeglichen Mindererlös gegenüber der früheren Versteigerung sowie für die Kosten der wiederholten Versteigerung; auf einen etwaigen Mehrerlös hat er keinen Anspruch. Hargesheimer Kunstauktionen hat das Recht, ihn bzw. sie von weiteren Geboten in Versteigerungen auszuschließen.

7.3. Einen Monat nach Eintritt des Verzuges ist Hargesheimer Kunstauktionen berechtigt und auf Verlangen des Einlieferers bzw. der Einlieferin verpflichtet, diesem Namen und Adressdaten des Käufers bzw. der Käuferin zu nennen.

8. EINWILLIGUNGSERKLÄRUNG DATENSCHUTZ

8.1. Der Bieter bzw. die Bieterin ist damit einverstanden, dass sein bzw. ihr Name, seine bzw. ihre Adresse und Käufe für Zwecke der Durchführung und Abwicklung des Vertragsverhältnisses sowie zum Zwecke der Information über zukünftige Auktionen und Angebote elektronisch von Hargesheimer Kunstauktionen gespeichert und verarbeitet werden. Sollte der Bieter bzw. die Bieterin im Rahmen der Durchführung und Abwicklung dieses Vertragsverhältnisses seinen bzw. ihren vertraglichen Pflichten nicht nachkommen, stimmt der Bieter bzw. die Bieterin zu, dass diese Tatsache in eine Sperrdatei, die allen Auktionshäusern zugänglich ist, aufgenommen werden kann. Der Datenerhebung und weiteren Nutzung kann durch Streichen dieser Klausel oder jederzeit durch spätere Erklärung gegenüber Hargesheimer Kunstauktionen mit Wirkung für die Zukunft widersprochen werden. Informationen zu Datenschutz finden Sie auf unserer Internetseite: https://kunstauktionen-duesseldorf.de/datenschutzerklaerung

9. SONSTIGE BESTIMMUNGEN

9.1. Politisch exponierte Personen sowie ihre unmittelbaren Familienmitglieder unterliegen der Auskunftspflicht im Sinne des Geldwäschegesetzes (GwG). Aufgrund der neuen Richtlinien für das GwG sind wir verpflichtet, bei schriftlichen Geboten über 7.500,- € sowie bei Saal-, Live- und Telefongeboten eine Ausweiskopie des Bieters zu hinterlegen. Bei juristischen Personen (z.B. GmbHs) benötigen wir zusätzlich den Handelsregisterauszug oder einen vergleichbaren amtlichen Registerauszug.

9.2. Diese Versteigerungsbedingungen regeln sämtliche Beziehungen zwischen dem Käufer bzw. der Käuferin und Hargesheimer Kunstauktionen. Allgemeine Geschäftsbedingungen des Käufers bzw. der Käuferin haben keine Geltung. Mündliche Nebenabreden bestehen nicht. Änderungen bedürfen zu ihrer Gültigkeit der Schriftform.

9.3. Erfüllungsort und Gerichtsstand für den kaufmännischen Verkehr ist ausschließlich Düsseldorf. Es gilt deutsches Recht; das UN-Abkommen über Verträge des internationalen Warenkaufs (CISG) findet keine Anwendung.

9.4. Vorstehende Bestimmungen gelten sinngemäß auch für den freihändigen Verkauf der zur Auktion eingelieferten Gegenstände und insbesondere für den Nachverkauf, auf den, da er Teil der Versteigerung ist, die Bestimmungen über Käufe im Fernabsatz keine Anwendung finden.

9.5. Sollte eine der vorstehenden Bestimmungen ganz oder teilweise unwirksam sein, wird die Gültigkeit der übrigen davon nicht berührt. Die unwirksame Bestimmung ist durch eine wirksame zu ersetzen, die in ihrem wirtschaftlichen Gehalt der unwirksamen Bestimmung am nächsten kommt. Entsprechendes gilt, wenn der Vertrag eine ergänzungsbedürftige Lücke aufweist. In Zweifelsfällen ist die deutsche Fassung der Versteigerungsbedingungen maßgeblich. Übersetzungen in andere Sprachen dienen nur der inhaltlichen Orientierung.

Frank Hargesheimer | Susanne Hargesheimer

(Versteigerer | öffentlich bestellte und vereidigte Versteigerin für Kunst und Antiquitäten)

Stand 4. Mai 2022

GENERAL TERMS AND CONDITIONS

Hargesheimer Kunstauktionen Düsseldorf GmbH (hereinafter referred to as „Hargesheimer Kunstauktionen“) conducts auctions in a public auction in terms of Section § 474, Para.1 Line 2 and Section § 383 Para. 3 Line 1 of the German Civil Code (BGB) as a commissioner on his own behalf and on account of the clients (the „consigner”), who remain anonymous.

1. CONDITION, WARRANTY

1.1. The items to be auctioned may be viewed and examined prior to the auction, potential buyers being liable for any damage caused by them to the items exhibited.

1.2. The works of art that are up for auction are, without exception, used items and sold as is. They are in a state of repair that corresponds to their age and provenance. Objections to the state of repair are only mentioned in the catalogue if, in the opinion of Hargesheimer Kunstauktionen, they adversely affect the visual impression of the work of art as a whole. Lack of information regarding the state of repair does therefore not justify any claims based on a guarantee or agreement on the condition. Potential buyers may request a condition report for every work of art. This report, be it verbal or written, does not contain any differing, individually negotiated terms, and expresses Hargesheimer Kunstauktionen subjective assessment only. The information contained in the condition report is provided to the best of our knowledge and belief. It does not constitute any guarantee or agreement on the condition and serves the purpose of the provision of nonbinding information only. The same applies to general information of any kind, be it verbal or written. In all cases the actual state of repair of the work of art at the time of the acceptance of the bid is the agreed condition in terms of statutory provisions (Sections § 434 et seq. of the German Civil Code (BGB)

1.3. Wrist watches and pocket watches are sold as antiques, not as timepieces. We do not offer any guarantee regarding their condition, performance, or accuracy.

1.4 All information contained in the catalogue is based on knowledge published until the date on the auction and on other general scientific knowledge available to the public. Hargesheimer Kunstauktionen reserves the right to correct catalogue information on the works of art that are to be auctioned. Said correction is made by written notice at the location of the auction and/or orally by the auctioneer immediately before the specific work of art is auctioned. The corrected information will replace the description in the catalogue.

1.5. Hargesheimer Kunstauktionen expressly excludes any liability for potential defects, provided that Hargesheimer has complied with its duty of care obligations.

1.6. Irrespective of the provisions of Clause 1.2., the information in the catalogue relating to authorship of the work of art shall form part of the condition that is agreed with the buyer. The auctioneer assumes no liability for defects as far as he has fulfilled his duty of diligence. But he commits himself to assert complaints which have been brought forward in due time within the limitation period to the consigner. Thereby, the limitation period regarding the authenticity is set at twelve months, for any other defects six months after the sale. In the event of successfully taking recourse to the consigner, the auctioneer will refund the purchasing price including the commission to the buyer.

1.7. Damages claims against Hargesheimer Kunstauktionen for legal and material defects and on other legal grounds (including compensation for futile expenses or cost for expert opinions) are excluded unless they are due to intentional or grossly negligent conduct by Hargesheimer Kunstauktionen or to the breach of significant contractual duties by Hargesheimer Kunstauktionen or are caused by injury to life or limb or damage to heal.

2. CONDUCT OF AUCTIONS, BIDS

2.1. The estimates stated in the catalogue are reserve prices.

2.2. Hargesheimer Kunstauktionen reserves the right to combine, separate, offer out of sequence or withdraw numbered lots during an auction.

2.3. All bids are considered as submitted by the bidder on his own behalf and for his own account. If a bidder wishes to bid on behalf of a third party he must notify this 24 hours prior to the start of the auction, stating name and address of the party he is representing and submitting a written power of attorney. Otherwise the purchase contract is concluded with the bidder when the bid is accepted.

2.4. After presentation of a legal personal-document and admission to the auction, each bidder will be given a bidder’s number by Hargesheimer Kunstauktionen. Only bids using this number will be included in the auction. Bidders, so far unknown to Hargesheimer Kunstauktionen, have to submit a written application no later than 24 hours before the auction, together with a document of identification. Hargesheimer Kunstauktionen may ask for a recent bank reference or other references for the admission to the auction.

2.5. The initial bid price is determined by the auctioneer; bids are generally submitted in Euros at maximum 10% above the previous bid. Bids may be made in person in the auction room or via the live auction during the sale. In absentia bids may be made in writing, by phone or over the internet or via a platform that has been approved by Hargesheimer Kunstauktionen.

2.6. All offers are based on the so-called hammer price and increase with premium, VAT and customs charges where applicable.

2.7. When there are equal bids, irrespective of whether they were submitted in the auction hall, by phone, in writing or over the internet, a decision shall be made by drawing lots. Written bids or bids submitted via the internet shall only be taken into consideration by Hargesheimer Kunstauktionen to that amount that is required to outbid another bid.

2.8. Absentee bids are generally permitted if the bidder has applied to Hargesheimer Kunstauktionen for permission at least 24 hours prior to the start of the auction and has, as far as possible, provided additional information pursuant to fig. 2.4. The application must specify the work of art, along with its catalogue number and catalogue description. In case of doubt, the catalogue number is decisive; the bidder shall bear the consequences of any uncertainties.

2.9. Hargesheimer Kunstauktionen provides the service of executing absentee bids for the convenience of clients free of charge. Hargesheimer Kunstauktionen therefore provides no guarantee for the effectuation or flawless execution of bids. This does not apply where Hargesheimer Kunstauktionen is responsible for a mistake made intentionally or through gross negligence. Absentee bids shall be equivalent to bids made in the auction.

2.10. The written bid must be signed by the bidder. In the event of written bids, the interested party authorises the auctioneer to submit bids on his behalf.

2.11. Telephone bids may be recorded by Hargesheimer Kunstauktionen. By applying for telephone bidding, the applicant declares that he agrees to the recording of telephone conversations. Hargesheimer Kunstauktionen is not liable for setting up and maintaining telecommunications connections or for transmission errors.

2.12. Bids via the internet can be submitted as “pre-bids” prior to the beginning of the auction, as “live bids” during a live web-cast auction, or as “post-bids” after conclusion of the auction according to the provisions stated hereinafter. Bids received by Hargesheimer Kunstauktionen via internet during an auction will only be taken into account for the respective auction if it is a live, web-cast auction. Furthermore, bids via internet are only admissible if the bidder has been authorised by Hargesheimer Kunstauktionen to bid over the internet by providing him with a user name and password. They only represent valid bids if they can be unequivocally matched to the bidder by means of such user name and password. Bids via internet are recorded electronically. The accuracy of the corresponding transcripts is accepted by the bidder/buyer, who is nevertheless free to furnish evidence that the transcript is inaccurate. Live bids are considered equivalent to bids submitted in the auction hall during the auction.

2.13. The after sale is part of the auction. In the event of post-bids, a contract is concluded only after Hargesheimer Kunstauktionen accepts the bid.

2.14. By making a bid, either verbally in the auction, by telephone, written by letter, by fax, or through the internet the bidder confirms that he has taken notice of these terms of sale by auction and accepts them.

2.15. With distance contracts, the right of return and rescission shall not apply to written, phone or internet bids unless the bid was made in the after sale.

3. THE AUCTION

3.1. A bid is accepted after the auctioneer has called the highest bidder’s bid three times. When a bid is accepted a purchase contract is concluded between Hargesheimer Kunstauktionen and the bidder whose bid was accepted. A purchaser is obliged to fulfill his obligations to pay for the item and to collect the purchased item.

3.2. Hargesheimer Kunstauktionen may refuse to accept the bid or accept it subject to reservation. If a bid is refused, the previous bid remains valid. If several individuals place the same bid and there is no higher bid after three calls, the decision will be made by drawing lots. Hargesheimer Kunstauktionen may revoke acceptance of the bid and re-offer the item if a higher bid that was made in due time has been overlooked by accident, if the highest bidder does not want his bid to stand, or if there are other doubts as to the acceptance. If no bid is successful even though several bids were submitted, Hargesheimer Kunstauktionen is liable to the bidder only for intent or gross negligence.

3.3. A bidder remains bound to a bid that has been accepted subject to reservation for a period of one month. A bid accepted subject to reservation only becomes valid if Hargesheimer Kunstauktionen confirms the bid in writing within one month after the date of the auction by submitting a corresponding invoice.

4. PURCHASE PRICE AND PAYMENT

4.1. In addition to the bid award, the buyer must pay a premium of 28%. This includes statutory VAT, which will however not be stated due to the margin scheme in terms of Section § 25a of German Turnover Tax Law. An exception are lots with an asterisk (*) before the catalogue number. They are to be sold with V.A.T. and are calculated in line with Statutory VAT of currently 19% respectively will be levied on the sum of bid award and premium.

4.2. For buyers who have a right to deduct input tax, the invoice may, if desired, (after prior notification) be made out in line with standard taxation. VAT is not charged on shipments to foreign countries (i.e. outside the EU) nor – when the VAT-ID no. is stated – to companies in EU member states. If parties participating in an auction take purchased items into foreign countries themselves, they will be reimbursed the turnover tax as soon as Hargesheimer Kunstauktionen has the export and acquirer certificate.

4.3. For items marked with two asterisk (**), a flat-rated charge of 2% of the hammer price will be payable to satisfy the provisions of the statutory resale right pursuant to art. 26 of the German Copyright Act (Urhebergesetz, UrhG).

4.4. Invoices issued during or immediately after the auction must be verified; errors remain reserved to this extent.

4.5. Payment of the total amount due upon acceptance of a bid must be made in cash, by bank transfer or by credit card (plus 3% in respect of any charges incurred). All taxes, costs, transfer or encashment fees (including the bank charges deducted by Hargesheimer Kunstauktionen) are to be borne by the buyer. Purchasers who participate in person at the auction must pay Hargesheimer Kunstauktionen the purchase price immediately after the bid is accepted. Without prejudice to the fact payment is due immediately, bids made in absentia may be paid within 14 days of the invoice date without being considered delayed. Default in payment commences two weeks after the date of the invoice.

4.6. The auctioned items are generally only handed over after full payment of all amount owed by the buyer has been received.

5. COLLECTION AND ASSUMPTION OF RISK

5.1. Acceptance of a bid imposes an obligation to collect the item. Buyers who are not present must collect their items immediately after Hargesheimer Kunstauktionen has advised them that the bid has been successful. Hargesheimer Kunstauktionen shall organise the insurance and shipment of the work of art to the buyer only upon the latter's written instructions and at his cost and risk. Since the purchase price is due immediately and the buyer is obliged to promptly collect his items, he will find himself in default of acceptance no later than two weeks after acceptance of the bid or post-bid, so that then at the very latest, and irrespective of the still undelivered items, the risk will be passed on the buyer. Each lot is at the sole risk of the buyer from the fall of the hammer.

5.2. If the buyer has not collected the items from Hargesheimer Kunstauktionen at the latest three weeks after his bid has been accepted and/or after he has been notified, Hargesheimer Kunstauktionen will call upon the buyer to collect the items within one week. At the end of said period Hargesheimer is entitled to have the items kept in a warehouse at the cost and risk of the buyer. Hargesheimer Kunstauktionen shall inform the buyer prior to storage. Any purchases that have not been collected within three weeks from the date of the invoice will be subject to handling and storage charge at 1 Euro + 19 % VAT per lot per day. Irrespective of this, Hargesheimer Kunstauktionen may demand performance of the contract or assert statutory rights for breach of duties. For the purpose of calculating any loss, reference is made to fig. 4 and 7 of these terms and conditions.

5.3. Hargesheimer Kunstauktionen shall under no circumstances be liable for loss of or damage to items that have not been collected or not handed over due to non-payment, unless Hargesheimer Kunstauktionen acted intentionally or with gross negligence.

6. RETENTION OF TITLE, OFFSET, RIGHT OF RETENTION

6.1. Title to the work of art passes to the buyer only upon receipt of all payments owed under fig. 4 and 7 in full.

6.2. Against claims by Hargesheimer Kunstauktionen, the buyer can only offset claims that are undisputed or that have been legally and finally determined.

6.3. Insofar as the buyer is a merchant registered in the commercial register, he waives his rights under Sections §§ 273, 320 of the German Civil Code (BGB).

7. DEFAULT

7.1. The purchase price is due upon acceptance of the bid. If payment is made in a foreign currency, any exchange rate losses and bank charges will be borne by the buyer.

7.2. In the event of default in payment, default interest of 1% per month is charged. The buyer is entitled to provide evidence that the loss is less or that there is no loss. In addition, in case of default in payment, Hargesheimer Kunstauktionen may elect to demand performance of the purchase contract or may rescind the contract after setting a suitable period for performance. In the event of rescission, all of the buyer's rights to the purchased work of art shall lapse and Hargesheimer Kunstauktionen shall be entitled to demand damages amounting to the lost fee for the work of art (consignor commission and premium). If the item is re-auctioned at a new auction, then the defaulting buyer is additionally liable for any shortfall in proceeds compared with the earlier auction and for the costs of the repeat auction; he is not entitled to any excess proceeds. Hargesheimer Kunstauktionen has the right to exclude him from further bids in auctions.

7.3. One month after default has occurred, Hargesheimer Kunstauktionen is entitled to and, if the consigner demands it, required to provide the latter with details of the name and address of the buyer.

8. DATA PRIVACY DECLARATION

8.1. The buyer agrees that his name, address and any consignments being stored electronically and processed by Hargesheimer Kunstauktionen for the purpose of fulfilling and performing the contractual relationship, as well as to provide information about future auctions and offers. Should the buyer not meet the contractual obligations, within the scope of fulfilling and performing this contractual relationship, then he consents to this fact being added to a list which will be accessible to German auction houses. The buyer is entitled to object to the future collection and use of data by removing the said clause or by submitting notice to Hargesheimer Kunstauktionen at a later date. Information on data protection can be found on our website: https://kunstauktionen-duesseldorf.de/datenschutzerklaerung

9. MISCELLANEOUS PROVISIONS

9.1. Persons with political exposure and their immediate family members are subject to the obligation to provide information within the meaning of the Money Laundering Act (MLA). According to the new guidelines for the MLA, we are obliged to deposit a copy of the bidder's identity card in the case of written bids over € 7,500 as well as auction hall, live and telephone bids. In the case of legal entities (e.g. GmbHs), we also require an extract from the commercial register or a comparable official register.

9.2. These Auction Terms and Conditions shall govern all relations between the buyer and Hargesheimer Kunstauktionen. The buyer's General Commercial Terms and Conditions shall not apply. There are no verbal ancillary agreements. Amendments must be made in writing to be valid.

9.3. Insofar as it is possible to agree, Düsseldorf shall be the place of performance and jurisdiction. The law of the Federal Republic of Germany shall apply exclusively. The UN Convention on Contracts for the International Sale of Goods (CISG) shall not apply.

9.4. The aforementioned provisions apply mutatis mutandis to the private sale of items consigned for auction.

9.5. If any of the above provisions are invalid in whole or in part, the validity of the remaining provisions shall be unaffected. The invalid provision shall be replaced by a valid regulation which most closely resembles the commercial content of the provision which was invalid. The same applies if the contract reveals a loophole in need of amendment. In cases of doubt the German version of the Consignment Conditions shall prevail.

Frank Hargesheimer | Susanne Hargesheimer
(Auctioneer | publicly appointed and sworn auctioneer for arts and antiques)
Date: 4 May 2022

Schrittfolge der Steigerung | Bid Increments

10	220	1.100	5.500	24.000	130.000
15	240	1.200	6.000	26.000	140.000
20	260	1.300	6.500	28.000	150.000
30	280	1.400	7.000	30.000	160.000
40	300	1.500	7.500	33.000	170.000
50	330	1.600	8.000	36.000	180.000
60	360	1.700	8.500	39.000	190.000
70	390	1.800	9.000	42.000	200.000
80	420	1.900	9.500	45.000	220.000
90	450	2.000	10.000	50.000	240.000
100	500	2.200	11.000	55.000	260.000
110	550	2.400	12.000	60.000	280.000
120	600	2.600	13.000	65.000	300.000
130	650	2.800	14.000	70.000	330.000
140	700	3.000	15.000	75.000	360.000
150	750	3.300	16.000	80.000	390.000
160	800	3.600	17.000	85.000	420.000
170	850	3.900	18.000	90.000	450.000
180	900	4.200	19.000	100.000	500.000
190	950	4.500	20.000	110.000	550.000
200	1.000	5.000	22.000	120.000	600.000

Bitte beachten Sie, dass der/die Auktionator:in die Schrittfolgen nach eigenem Ermessen auch variieren kann.

Please note that the auctioneer may vary the bidding increments at his/her discretion.

Zeitplan | Schedule

Pro Stunde werden ca. 100 Positonen aufgerufen.
Approximately 100 lots are auctioned per hour.

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Abkürzungsverzeichnis | List of abbreviations

Abb.	Abbildung
Ag	Silber
attr.	attributed
B.	Breite
Bd.	Band
ber.	berieben
besch.	beschädigt
best.	bestoßen
bez.	bezeichnet
BM	Blattmaß
bzw.	beziehungsweise
ca.	circa
D.	Durchmesser
deutl.	deutlich(e)
DM	Druckmaß
doubl.	doubliert
E. A.	Epreuve d'artiste
ehem.	ehemals
erg.	ergänzt
g	Gramm
Ges.-Gew.	Gesamtgewicht
GG	Gelbgold
Ges.-H.	Gesamthöhe
Ges.-L.	Gesamtlänge
gest.	gestempelt
G.	Gewicht
H.	Höhe
handschriftl.	handschriftlich
hrsg.	herausgegeben
insg.	insgesamt
jew.	jeweils
Jh.	Jahrhundert
L.	Länge
Lit.	Literatur
maroufl.	marouflert
min.	minimal
Nr.	Nummer
num.	nummeriert
ortsbez.	ortsbezeichnet
part.	partiell
Pt	Platin
rest.	restauriert
RG	Roségold
sign.	signiert
SM	Sichtmaß
Sitz-H.	Sitzhöhe
T.	Tiefe
teilw.	teilweise
tlg.	teilig
u.	und
unbed.w	unbedeutend
vgl.	vergleiche
WG	Weißgold
zugesch.	zugeschrieben
zus.	zusammen
z. T.	zum Teil

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Fotografie

Wichtiger Hinweis!

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Weitere Informationen zu unseren und Ihren Pflichten nach dem Geldwäschegesetz sowie zur Verarbeitung Ihrer personenbezogenen Daten finden Sie auf unserer Webseite unter www.kunstauktionen-duesseldorf.de.

Bitte beachten Sie, dass Bargeldzahlungen in unserem Haus gemäß der Richtlinien zur Geldwäscheprävention auf maximal 10.000 Euro begrenzt sind. Wir danken Ihnen für Ihr Verständnis und Ihre Kooperation.

Important note!

The 5th EU Money Laundering Directive obliges us to ask you for a copy of your identity card for bids over €7,500. Otherwise we are not allowed to register you as a bidder. Please be advised that due to the new EU Money Laundering Directive payments must be sent from the invoiced party, rather than from a third party.

Further information on our and your obligations under the Money Laundering Act and on the processing of your personal data can be found on our website at www.kunstauktionen-duesseldorf.de.

Please note that cash payments are limited to a maximum of 10.000 Euro in accordance with our money laundering prevention guidelines. Thank you for your understanding and co-operation.

Важно!

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Обращаем Ваше внимание, что в соответствии с рекомендациями по борьбе с отмыванием денег, наш Аукционный Дом не принимает наличные платежи суммой выше 10 000 евро. Благодарим вас за понимание и сотрудничество.

重要提示：

欧盟第5号反洗钱指令规定，对于超过7500欧元的投标，我们必须要求您提供身份证复印件。
否则您将不能作为竞拍者在我公司注册，进而参加我们的拍卖。请您注意，根据欧盟最新反洗钱指令，您如果在我公司购买货品，账单上的姓名必须和付款人的姓名一致(汇款人或信用卡的持有者的姓名必须和账单上的姓名一致)。
更多关于此反洗钱法规所要求的条款信息以及对您个人信息的处理方法，可详见我们的主页: www.kunstauktionen-duesseldorf.de.

请注意，根据防止洗钱的指导方针，在我们银行的现金支付上限为10,000欧元。

Aspetti importanti per gli nostri clienti!

La quinta direttiva UE sul riciclaggio di denaro ci obbliga a chiedervi una copia della vostra carta d‘identità per le offerte superiori a 7.500 euro.
Ci riferiamo all’adempimento obbligo di legge comprese la nuova quinta direttiva EU sul riciclaggio di denaro . Altrimenti non possiamo registrarLe come offerente.Si fa notare che a causa di quelle norme nuove antiriciclaggio il nome sul conto e il nome del speditore del pagamento devono essere gli stessi.

Potete trovare ulteriori informazioni sui nostri e sui vostri obblighi ai sensi della legge sul riciclaggio di denaro e sul trattamento dei vostri dati personali sul nostro sito web all‘indirizzo www.kunstauktionen-duesseldorf.de.

Si prega di notare che i pagamenti in contanti nella nostra banca sono limitati a un massimo di 10.000 euro in conformità con le linee guida per la prevenzione del riciclaggio di denaro. Vi ringraziamo per la vostra comprensione e collaborazione.

Avis important!

La 5e directive européenne sur le blanchiment de capitaux nous oblige à vous demander une copie de votre carte d‘identité pour les offres supérieures à 7 500 euros. Autrement nous ne pouvons pas vous enregistrer comme enchérisseur/enchérisseuse.S’il vous plaît prenez en considération que – dû aux nouveaux directives concernant le blanchiment d’argent – au cas de règlement par virement le nom sur la facture doit correspondre avec l’expéditeur du versement.

Vous trouverez de plus amples informations sur nos obligations et les vôtres en vertu de la loi sur le blanchiment d‘argent et sur le traitement de vos données personnelles sur notre site web à l‘adresse www.kunstauktionen-duesseldorf.de.

Veuillez noter que les paiements en espèces dans notre établissement sont limités à un maximum de 10.000 euros, conformément aux directives sur la prévention du blanchiment d‘argent. Nous vous remercions de votre compréhension et de votre coopération.

10.24

BIDDING FORM

hargesheimer
KUNSTAUKTIONEN DÜSSELDORF

E-MAIL: INFO@H-AUKTION.DE

FAX: +49 (0) 211/30 200 119

Have you registered with us before? Yes ☐ No ☐

Client No

New clients will be asked to complete our Bidder Registration Form

Last name, first name

Company

Address

Post/ZIP Code City

Country

Important note! The 5th EU Money Laundering Directive obliges us to ask you for a copy of your identity card for bids over €7,500. Otherwise we are not allowed to register you as a bidder.

Please note that cash payments are limited to a maximum of € 10.000 in accordance with our money laundering prevention guidelines. Thank you for your understanding and co-operation.

Telephone daytime

Telephone evening

Mobile

Fax

Email

For trade buyers only (extract from the commercial register):

☐ Please tick if you are requiring an invoice under the normal VAT rules (instead of a margin scheme invoice).

If registered for VAT in the EU please enter your registration here:

Will you export your purchases to a Non-EU-Country: Yes ☐ No ☐

Please be advised that due to the new EU Money Laundering Directive payments must be sent from the invoiced party, rather than from a third party.

Lot-No	**Brief description**	**Maximum Bid €** (excluding buyer's premium)	**Phone Bid**

Bids must be received at least 24 hours before the auction begins. All bids are binding and irrevocable, the listed catalogue numbers are valid. A buyer's premium of 28% (including VAT) will be added to the hammer price and is payable by the buyer as part of the total purchase price.

Absentee written bids:
We will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. If identical absentee bids are received for the same lot, the written bid received first will take the precedence. We cannot accept liability for any reasonable error or failure to place such bids.

Telephone bids:
We will endeavour to excute these bids on your behalf but we will not be liable for any errors. Telephone bids may be recorded. Each telephone bid is already a bid at the level of the catalogue price, even if the bidder is unavailable at the time of sale, or the connection should be lost during bidding.

Conditions of Sale:
By signing this form you agree that you have read and understand our conditions of sale and wish to be bound by them. You should ask any questions you have about the conditions of the sale before signing this form.

Information on data protection and prevention of money laundering in our company can be found on our website www.kunstauktionen-duesseldorf.de

Place, date

Your signature

05.24

THE ART LOSS ■ REGISTER™
www.artloss.com

BDK
Bundesverband deutscher Kunstversteigerer e.V.

we protect elephants and ivory after 1947

BIDDING FORM

hargesheimer
KUNSTAUKTIONEN DÜSSELDORF

E-MAIL: INFO@H-AUKTION.DE FAX: +49 (0) 211/30 200 119

Lot-No	Brief description	Maximum Bid € (excluding buyer's premium)	Phone Bid

Bids must be received at least 24 hours before the auction begins. All bids are binding and irrevocable, the listed catalogue numbers are valid. A buyer's premium of 28 % (including VAT) will be added to the hammer price and is payable by the buyer as part of the total purchase price.

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Place, date

Your signature

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BDK
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we protect elephants and ivory after 1947

GEBOTSFORMULAR

hargesheimer
KUNSTAUKTIONEN DÜSSELDORF

E-MAIL: INFO@H-AUKTION.DE

FAX: +49 (0) 211/30 200 119

Sind Sie bereits Kunde:in Ja ☐ Nein ☐ Kund:innennummer

Neukund:innen bitten wir zusätzlich die Bieter:innenregistrierung auszufüllen

Nachname, Vorname

Firma

Straße u. Hausnr.

PLZ Ort

Land

Wichtiger Hinweis! Die 5. EU Geldwäscherichtlinie verpflichtet uns dazu, Sie bei Geboten über 7.500 € um eine Kopie Ihres Personalausweises zu bitten. Andernfalls dürfen wir Sie nicht als Bieter:in registrieren.

Bitte beachten Sie, dass Bargeldzahlungen in unserem Haus gemäß der Richtlinien zur Geldwäscheprävention auf maximal 10.000 Euro begrenzt sind. Wir danken Ihnen für Ihr Verständnis und Ihre Kooperation.

1. Telefon

2. Telefon

Mobil

Fax

E-Mail

Nur für Händler:innen (Handelsregisterauszug notwendig):

☐ Rechnung bitte mit MwSt.-Ausweis (Regelbesteuerung)

Ihre Umsatzsteuer-ID:

Werden Sie Ihre Käufe in ein Nicht-EU-Land exportieren? Ja ☐ Nein ☐

Bitte beachten Sie, dass aufgrund der neuen Geldwäscherichtlinie der Rechnungsname mit dem Zahlungsabsender bzw. der Zahlungsabsenderin übereinstimmen muss.

Lot-Nr.	**Objekttitel**	**Höchstgebot** (o. Aufgeld)	**Telefon-Gebot**

Gebote müssen spätestens 24 Stunden vor der Auktion eingehen. Alle Gebote sind bindend und beinhalten nicht das Aufgeld in Höhe von 28 % inkl. MwSt. (Differenzbesteuerung). Verbindlich ist die angegebene Katalognummer.

Schriftliche Gebote:
Zuschlag erfolgt – auch bei Vorliegen höherer Gebote – zum niedrigst möglichen Preis. Werden bei einem Objekt mehrere gleichlautende Gebote abgegeben, erhält das zuerst eingegangene Gebot den Zuschlag.

Telefonische Gebote:
Für das Zustandekommen bzw. die Aufrechterhaltung der Telefonverbindung übernimmt das Auktionshaus keine Haftung. Telefongespräche können während der Auktion aufgezeichnet werden. Jedes abgegebene Telefongebot ist bereits ein verbindliches Gebot zum Limit der jeweiligen Katalognummer – auch bei nicht Zustandekommen der Telefonverbindung bzw. Nichterreichbarkeit.

Versteigerungsbedingungen:
Mit Ihrer Unterschrift erkennen Sie die Versteigerungsbedingungen, die ausführlich in jedem Katalog abgedruckt sind, als verbindlich an. Alle Unklarheiten können Sie jederzeit vor Unterzeichnung des Gebotsformulars mit uns klären.

Informationen zum Datenschutz und zur Geldwäscheprävention in unserem Hause finden Sie auf unserer Website unter www.kunstauktionen-duesseldorf.de.

Ort, Datum

Unterschrift

05.24

hargesheimer
KUNSTAUKTIONEN DÜSSELDORF

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